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THIS WEEK ON .biz TOP BLUES

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> RETURNE FEATURING JAV-Z Conferences NAME AND VALUE OF

INDUSTRY INSIGHT Billboard executive editor/ associate publisher Tamara Conniff will host Music Day at this year's L.A. Roadshow, set for Sept. 18-21 in Hollywood. For more info, go to

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ANTONY BRUNO Contributor



THE WISDOM OF SKI BUMS

I spent the first few years after college as a ski instructor in Colorado. During this time, I learned several lessons about skiing and teaching that I believe also apply to the fledgling mobile music market. It's not as big a stretch as one might

think. Like skiing, music is meant to be fun. But even the most enjoyable activities can be rendered frustrating if the initial run is too complicated.

One of the first things you learn as a ski instructor is the concept of *new technique. old terrain; old terrain, new technique." In other words, don't teach students a new skiing technique on an unfamiliar trail. It overwhelms them, and in many cases can be frightening.

Instead, teach students a new technique on a trail they've skied many times over. Once they've mastered the new technique, introduce a new run

The same rule applies to the mobile entertainment industry today. Unfortunately, it's not being applied. According to a recent Entertainment Media Research poll only 11% of consumers find the idea of downloading full songs to a mobile device appealing, while 32% find it unappealing. Another 44% say they're simply not interested in it

This data points to more than just a lack of consumer awareness about mobile downloading. It points to a total lack

However, the idea of a combination mobile phone/MP3 player is incredibly popular. The same survey states that resnondents favor a mobile phone with an incorporated MP3 player over a standalone MP3 player 2 to 1, or 46% to 21%. Among teens, the preference shoots to 52%.

Why the discrepancy? Because consumers like the idea of playing their digital files on a mobile phone, but not the idea of buying their digital files on their phone. Give them some time to get comfortable with the phone as a music player first before asking them to pay twice the online per-track fee to download it as well.

like Pandora and Rhansody allow users to discover the music they like on their own Mobile, conversely, has become a channel for major labels to market and promote

Which brings up the concept of commitment. Wireless operators need to truly commit to serving the needs of their subscribers rather than just the wishes of their industry content partners (read: record labels).

Much has been written about labels' frustrations at Apple's refusal to negotiate on price or packaging. And several artists remain iTunes holdouts because Apple won't relax its stance on selling individual of the user experience. Otherwise, you kill the goose that lays the golden eggs.

I give credit to Sprint for adding a *recendations" tab to its music service. which will suggest new music based on users' purchase history. I only hope it remains a pure recommendation engine un-

influenced by outside marketing. If operators want to get serious about selling more mobile content, they'd listen

to their customers more and to their con-Apple has proved that a commitment to

the user experience pays dividends and, by all accounts, we are expecting to see a combo mobile phone/iPod (dubbed the

Skiing, like music, is fun.

But it's frustrating if the initial run is too complicated.

tracks rather than requiring the purchase of a full album Apple does this because, for better or

worse, it has a strong belief in what a good user experience should look and feel like. So far, it has been proved right.

Wireless operators, meanwhile, are content to pimp out their subscribers to the highest bidder at the expense of the experience. Select "Buy Ringtones" on your mobile phone, and you are given a list of stores, not ringtones. So now the customer has to figure out which store to use, an added element of frustration. We're 10. years into the mobile content business and users still can't customize their screens so they see only the content that actually

Don't get me wrong. I don't blame labels for wanting to use mobile music services as a way to promote new artists and new releases. There's a tremendous amount of opportunity there. It's just that iPhone) as early as next year. Analysts say it could sell 10 million phones, or 1% of the global mobile handset market. In the process, Apple may end up showing others how mobile music should be delivered and consumed

Many in the mobile industry still adhere to a "mobile is different" philosophy, but that's the wrong approach to take. Mobile is just one more trail on the slopes of digital content

Never forget: Consumers are not stupid. They will go with the "trail" that offers the most entertaining ride—that is, once they have the technique down.

Antony Bruno will be a participant at MECCA, Billboard's digital conference, Presented by SMS ac and hosted by Billhoo and CTIA in association with Ouick Play Media, the one-day conference will be held Sent 11 at the Westin Ronquenture Hotel in

FEEDBACK

APOLOGIES ALL AROUND In an article in the Aug. 20, 2006, issue

of Billboard ("Canada Scts Key Hearings on Online Sales"), I was quoted making certain remarks respecting the trustworthiness of record labels with respect to mechanical licensing. Through many years of negotiations

with representatives of record companies, I have found them to be strong advocates of their interests and positions in what has often been a contentious process.

My remarks in the above-noted article were ill-considered and intemperate. They did not reflect the views of the Canadian Musical Reproduction Rights Agency or the Canadian Music Publishers Assn. I regret having made those remarks and wish to express my sincere apologies to those who were offended by them. David A. Basskin

President, Canadian Musical Reproduction Rights Agency FOR THE RECORD

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Black Label Society



SHOT TO HELL



"CONGRETE JUNGLE"



INSTORES SEPTEMBER 12 TH

* Headlined OZZFEST 2006 Second Stage.

* Recently launched at Active Rock and already on 54 major market stations and XM and Sirius

* "Concrete Jungle" video to premiere on R HEADDANGERS BALL on 9/16.

* Zakk Wylde featured on the covers of Metal Edge, Guitar World,

* Upcoming features in Revolver, Decibel and Guitar One magazines.

BLACK LABEL SOCIETY "EUROPEAN INVASION" DVD IN STORES NOW ON EAGLE ROCK ENTERTAINMENT





Sept. 6, was reached as Vivendi's UMG became the

successful bidder for Bertelsmann's BMG Music Publishing

> SSSRMG FARNINGS

> > PLUNGE

company Rertaismann AG

While parent

reported an 8.5% in

first-half net profit on

Sept. 6. Bertelsmann's

BMG division saw its

operating earnings

befora interest and

€2 million (\$2.5

ion), down from €48 million (\$61.6

n) the same time

a year ago. The

division's revenue fell

6.7% to €888 million

(\$11 hillion) down

from £952 million

the same period

Bertelsmann

releases to the

second half."

>>>ATLANTIC

Atjantic Records Is

eyaing a November

release for Yusuf

Islam's "An Other

Cup," his first album

of pop music in 28

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orgiou in London in

hits as Cat Stevens

1947, the artist scored

PREPS ISLAM

RELEASE

(\$1.2 billion) during

attributed the drop to

"market deterioration

and the delay of key

taxes plunge 96% to

I majors follow the MySpace lead?



Viva Las Vegoose American Eagle helps Ben Lee climb Nevada Halloween fest deals Killers in



T.I.'s That Bind Warner/Chappell's urban publishing rise



Ñ-A-Gadda-Da-Vida Latin rock tour comes to Miami

>>>BERTELSMANN PAYS UMG SEPTEMBER 16, 2006 nn AG and Universal Music Group have settled litigation over the Garman media company's \$8S million investment in the original peer-topeer service Napster. Rerteismann, which did not admit any liability, will pay UMG \$60 million to resolve claims by UMG's recorded music and music publishing divisions. The sattlament, ravealad

TOURING BY RAY WADDELL and LEILA COBO

THE TAXMAN COME Foreign Acts Touring The U.S. Can Pay Now, Or Pay More Later, According To A New IRS Push entertainers that were perform-On April 24, the IRS sent certainly taken notice.

Some say it's a crackdown and others say it's a benefit. But the bottom line is if the IRS does not get its cut of foreign artists touring the United States. someone will be liable.

After years of what many say was lax oversight, the IRS has begun to let venues and promoters know that they could be on the hook for 30% of gross revenue from foreign artists in the absence of what is known as the Central Withholding Agreement

If filed, the CWA withholds 30% of the net, as it takes into account income as well as expenses. If a CWA is not filed, the result is far more ominous: The IRS can claim 30% of the gross.

Filing a CWA, then, seems like a no-brainer. The problem is, many artists and even many agents are unaware of the CWA and leery of anything IRS-related.

The CWA program is not new-it's simply being pushed much more aggressively by the IRS in recent months. Also known as Revenue Procedure 89-47, it was first instituted in 1989 for artists and athletes. It relates to IRS code 1441, stipulating all foreigners have to pay 30% withholding on all income earned in the United States

with "Moming Has The CWA lets artists provide Brokan," "Peace information telling the IRS how much they would earn at each venue in the United States, including auxiliary income such as sponsorships and merchandising, plus a projected expense budget for that tour "Many of these athletes and

ing in the United States, although they had large amounts of income, also had very valid business expenses incurred in order to earn that income "explains Cecile Glunt, senior etakeholderlisieon for the IDS "We look at the income and the expenses and then we determine the withholding amount based upon the net income at

graduated rates."

The CWA is an agreement between three parties: the entertainer or athlete, the person who is designating himself as the withholding agent and the IRS. The withholding agent is the last American holding the gross from a show-this could be the promoter, the venue, the agent or any other company set up to handle the tours of foreign acts, depending on how the tour's economics are structured. In the absence of a CWA, if an artist does not pay their taxes, the withholding agent can

be left holding the bag. "If there is no withholding and if the entertainer or athlete does not pay the tax, the withholding agent is not only subject to the tax, but for the penalties and interest " Glunt save Even if the athlete or

entertainer pays the tax later on, the withholding agent can still be held liable for the penalties and interest.

Glunt's department took over responsibility for the education program surrounding 1441 and the CWA in 2004, and this year began reaching out to the touring industry.

out letters to U.S. venues with canacities of 8 000 or more and on April 20 sent out more than 1,300 letters to promoters and agents explaining 1441 and the CWA. A phone forum for interested parties was

held June 27. We've had a

quirement that they could be considered a withholding agent." Some in the business have

"They're reading advertisements for tours that are coming to America and looking to see how they're structured," says Bill Zysblat, continued on >>p10

tremendous influx of inquiries and people who didn't have any awareness as to whether they had a requirement to withhold." Glunt says "Venues in particular were very much unaware of any re-

Train," "Wild World" and "Oh Vary Young," He converted to Islam and changed his name in 1977, and two years later retired from the music business.



UpFront

PUBLISHING BY SUSAN BUTLER

SENTENCED TO THREE YEARS Ronald Isley wes sentenced Sent. 1 to three years in federel prison for tax evasion isley, 6S, was also ordered to pay about \$3.1 million to the

internal Revenue Service, having engaged in "pervasive. long-term pathological" evasion of federal taxes. according to U.S. District Court Judge Dean Pregerson, The sentence was handed down after Isley was convicted last October of five counts of tax evasion and one count digital and mobile future. of willful fellure to file a

SSSHANDLEMAN

tax return

POSTS Q1 LOSS Plummeting music seles were cited as the key reason Handleman Co. posted a deeper loss in the first quarter of this year compared to jast Overell, the wholesales posted a \$5.9 million inss versus the \$3.6 million in the

corresponding period largest publisher, will operate last year Revenue held separately as competitors. steady during the two time frames et \$240.4 million. But music sales suffered a deep drop

down \$34.5 million or 15.7%, which wes mostly offset by \$30.F million in videogame revenue

OPERATORS SUE Forum Enterprises, the operator of the Forum in Inglewood, Calif. filed a federel lawsuit Sept. 6 claiming that L.A. Arena Co., a subsidiary of Anschutz Entertainment Group violated an exclusive booking contract

between the two companies. The suit alleges that AEG, which owns and operates Los Angeles' Staples Center and other venues in Southern notential Forum shows to other AEG-operated venues Michael Both VP of communications at AEG, says the lewsuit

is nothing more than an effort to circumvent the exclusive rights that were granted

continued on >>p12

Shifting The Balance

Bertelsmann AG's announcement that Vivendi's Universal Music Group was the successful bidder for BMG Music Publishing is triggering a seismic ripple effect in the major publishing and recorded music industries. Not only is more money passing hands for a nu Nicher than ever before but the deal will test competition laws, affect business decisions and perhaps have an impact on legislation in the industry's

UMG, which owns the world's largest recorded-music division, agreed to acquire BMG Music Publishing for €1.63 billion (\$2.09 billion). If approved by European, U.S. and other competition regulators. BMG will be absorbed into Universal Music Publishing Group, currently headed by David Renzer, Until approval, Bertelsmann claims the two publishers, which both tout themselves as the third-

Some reports indicate combined publishing assets will make UMPG the largest pub-



lisher, surpassing EMI Music Publishing, which most experts agree sits at the top. Yet no one has precise financial information on all five major publishers to definitively determine their value. UMG may overcome any antitrust objections by shaking off certain short-term administration contracts or selling certain assets

while holding onto the most

lucrative copyrights and copublishing deals.

While the companies are awaiting regulatory approval. BMG Music Publishing chairman /CEO Nicholas Firth save he will stay onboard during the transition period. "It will be business as usual," he says. But publishing experts know that, at BMG, that won't be the case.

Undoubtedly BMG will not be acquiring any more catalogs while UMG awaits regulatory approval. And since songwriters' managers and lawyers typically point to a particular publishing executive with whom they want to work, it is unlikely many songwriters will sign with BMG when they ex-

pect a personnel shift in the next several months On Capitol Hill, sources say that the world's largest label and publisher under one corporate umbrella could soften industry infighting that often holds up technological opportunities. One source draws an analogy to Warner Music Group chairman/CEO Edgar Bronfman Ir., credited with in-

sisting a couple of years ago that the WMG recorded-music and publishing divisions begin making fair deals rather than slowing down progress over rights and rate disputes.

The source explains that UMG's labels are sometimes viewed as publishers' mightiest enemy, while its publishing unit is perceived as lacking clout to balance interests.

With both divisions of equal stature, the source suggests that the parent corporation could insist that each division work toward a lucrative future for the music industry as a whole and find a middle

ground on such disputes. If approved, the acquisition is also expected to affect the National Music Publishers' Assn. board of directors, the most powerful publishers' group on Capitol Hill. BMG's Firth and UMPG's Renzer serve on the 18-person board. Firth's departure will leave an open seat. With four instead of five major publishers, that seat would go to an independent publisher.

Although every board member has an equal vote and the votes lean toward consensus. the replacement could shift agendas depending on personalities involved.

Meanwhile, several publishing experts are still scratching their heads at the purchase price. They say BMG is simply not worth that much money. But value is in the eye of the beholder.

from sang

co-founder of RZO, a company formed in large part to oversee the international touring finances for acts like the Rolling Stones, U2. Sting and David Bowie. "These things come and go in waves, where rock'n'roll becomes the focus of the IRS and then it doesn't . . . Once ticket prices began to break the \$200 harrier. all of a sudden the IRS got interested again."

Robert Murray, GM for the James L. Knight Center in Miami, a Global Spectrummanaged facility that works with many Latin and Spanish acts, says his business is taking the CWA "very seriously . . there is no messing around." Murray says he was prompted to learn more about the CWA once he read the April 24 notice from the IRS.

Indeed, many promoters learned about the CWA when venues started calling to inquire if touring acts were U.S. residents or had taxpayer ID numbers. Having a foreign corporation set up here in the United States, which is what many artists do to pay their taxes, was no longer enough. Most agree the CWA is a good deal for the artist when weighed against 30% of gross

revenue. "If a rock'n'roll band went somewhere and earned \$100,000, they were probably spending \$50,000 to make that \$100,000, and to have another \$30,000 withheld left them with very little money." Zysblat says. "And God knows if you were a small enough band, you didn't net 30% of

your gross, so the withholding was absolutely crippling." Obviously, venues and promoters who work with a lot of foreign acts are the ones most

affected by the IRS rules. But. as Henry Cárdenas, CEO of concert and event promotion firm CMN, says, "I don't think any artist who has a 20-date concert tour here will stop coming because he has to pay taxes. I don't

know a single country where you don't pay taxes."

In fact, many promoters say, most countries are notoriously strict with taxes, and in places, it is common for tax officials to

by Sept. 30, up from 155 all of last year, indicating the need for the program. "I think it's a way of abiding

by the law and it's fine with me." says one promoter who is in the actually go to shows to collect process of explaining the CWA venues and ask them to withhold, we're putting the onus on the promoter, the business manager and everybody down the line," she says.

"It's been a challenge because everyone hates to pay

An agreement that lets foreign acts playing the United States pay 30% of their net, not their gross.

their dues Now, the CWA *puts everybody on track," one promoter says. "Before, we would pay [the artists], they would take their money and it would take the IRS years to catch up.

While some see the IRS effort as a crackdown. Glunt calls it a benefit that helps the entertainers. The IRS expects to process nearly 250 CWAs to a major Latin touring act. "We've left venues where we've had 30% taken away, and then it's a disaster accounting-wise. and we had to deduct from what we pay the artist."

Glunt says it is in everyone's interest to be informed rather than have the IRS come looking after the fact. "The last place that we want to go to is the venues, because when we go to the

any kind of revenue service," Cárdenas says, "It's an educational process."

And a welcome one for Cárdenas, who says the CWA liberates both his company and the artists it works with from

IRS headaches at the end of the year. "The artist sleeps better at

night," Cárdenas says. "And en do I "



UpFront

BY BRIAN GARRITY

>>>FRESTON EXITS VIACOM THE MP3 QUESTION Tom Freston,

MvSpace Turns Up The Format's Volume, But Are Majors Tuning In?

president/CEO of MTV narent Viacom has resigned after 26 years of service, the company's board of directors said Sept. 4. in his place the board has eppointed Philipp

Dauman as president/ CEO, in addition, the board named Thomas E. Dooley to the newly created position of

senior executive VP/ chief administrative officer Douman and Dooley, who ere members of the Viecom board of directors. previously served in a

executive positions et Viacom, including as deputy cheirmen from 1996 to 2000. Deuman will report to Sumper M. Redstone Viacom founder and executive chairmen, end to the board of directors of Viacom, Dooley will report to Deuman. >>>MASSIVE

ATTACK POSTPONES TOUR DATES Due to necessary nanerwork not being completed on time Massive Attack has

nulled out of its headlining slot et the Virgin Festival, set for Sept 9-10 et Toronto's Islands Perk, "In spite of timely and coordinated efforts, the essential U.S. immigration visas were not issued in time for the beginning of the Massive Attack North American

tour," the band's management said in a statement on its Web site. Dates in Montreal (Sept. 11), Detroit (Sept. 12) and Chicago (Sept. 13) have been

postponed but will be rescheduled. The band's remaining North American tour dates should be uneffected. Broken Sociel Scene wil replace Messive Attack at the Virgin Festivel on a bill that also features

the Strokes, the Thrice and Jose

Compiled by Chris M. Walsh. Reporting by ke Boyle, Susan Butler, Ed Christman, Diane Coetzer, Jonathan Cohen, Brian Garrity. son MacNell, Mitchell Peters and Reuters

The MP3 format received a big endorsement from MySpace this month, when the social networking giant announced plans to sell music tracks in the open source standard.

Now, as the number of services selling MP3s grows, fresh questions swirl in a long-raging

debate over the need for labels to continue to sall tracks encoded with digital rights management (DRM) technology.

MySpace becomes the second major retailer of MP3 music, joining Dimensional As-



sociates' eMusic, the current No. 2 to Apple Computer's iTunes Music Store in terms of market share, according to research firm NPD

MySpace CEO Chris De-Wolfe says the company is bypassing DRM to ensure compatibility with the iPod, which claims roughly 70% of

the digital music player market. "We wanted our users to be able to play the music on an iPod and virtually any device," De-Wolfe says. "The MP3 format

affords that "

But backing MP3 comes at a price. No DRM means the majority of major label acts using the site likely will forgo making use of the MySpace commerce solution when it debuts later this year. Artists will be able to sell albums and individual tracks directly from their My-Space profile pages.

MySpace hopes that the major labels will use the service to tinker with the MP3 format

"Maybe the major labels will put their foot in the water with ome of their emerging artists or even some of their larger bands," DeWolfe says.

Major label sources say they remain in talks with MySpace over opportunities for selling music through the site. But one executive calls the MP3-only issue "a major stumbling block." A source at a rival major adds: "We're just not ready to give up on DRM."

Labels already regularly feed MP3s to tastemaker blogs for promotional purposes. But getting them to view unprotected files as a commercial product is proving a tougher task.

Some label sources suggest that regardless of the renewed hype around MP3s, the industry is too far down the road on DRM to turn back now.

Ted Cohen, managing director at Los Angeles-based advisory firm Tag Strategic, says a rising tide of MP3-based retailers actually could prompt greater experimentation with the format by the major labels. But he cautions that there's no reason to believe significant rethinking on the topic is imminent.

*For the vast majority of the hit catalog you are not going to see some massive move over to MP3s," he says, "It's a huge leap of faith. The majors have a bigger investment to worry about damaging than what an independent label or an unsigned artist might have invested in a career.

The good news for MySpace is that it doesn't need the maiors to make an MP3 service work. With more than 3 million artists using MySpace, most of them independent acts, major label material represents a small fraction of the music offered on the site. And DeWolfe says the majority of MySpace acts, as well as their fans, want MP3s.

For independent artists and labels, the ability to sell music in an iPod-friendly format represents an opportunity to finally participate in commercial digi tal distribution in a meaningful way. Many MySpace acts are unsigned or record for small labels that are not represented in leading music services like iTunes.

We built this for that tier of artist that is underserved and has no distribution, but has a place to connect with their fans," says Rusty Rueff, CEO of Snocap, MySpace's technology partner in the venture. San Francisco-based Snocap,

the digital distribution services company from Napster creator Shawn Fanning, is powering the

back end of the MySpace service. Bands selling through My-Source must first register their content with Snocap, so the company can fingerprint songs

for tracking purposes and block unauthorized content sales. Even if the major labels don't participate in selling MP3s, De-Wolfe acknowledges that the store is likely to spur debate over the need for DRM at all levels of the music business. "To the degree we can shape the attitudes of younger consumers and condition them to pay for their music, we can help move the de-

bate toward MP3," he says. But DeWolfe says the company isn't necessarily opposed to DRM either. "This is just the first iteration of the service," he cautions. "I don't think you'll ever see a consensus out there where all the major labels will be comfortable with the MP3 format . . . We will be definitely exploring different DRM solutions with Snocap."

Still, even rival services that already use DRM are holding out hope that they might yet get in on the MP3 business, too.

Yahoo Music-a vocal propo nent of selling MP3s-in July teamed with Epic Records to offer personalized versions of Jessica Simpson's song "A Public Affair" for \$1.99 without any DRM protection. And Yahoo has been surveying its music subscribers on whether they would pay more for tracks without

DRM limitations, listing the proposed price as \$1.09, up from the standard 99 cents Likewise, new ad-supported peer-to-peer services also hope to offer tracks as MD3s even as

they prepare for launch with DRM-protected files. David Pakman, president/ CEO of New York-based eMusic says the issue is not whether DRM is good or bad, but rather

interoperability with digital devices, namely the iPod. *There are only two online stores that can sell to the iPod user, us and Apple, and that contributes to our success," Pak man says.

Additional reporting by Susan Rutler and Ed Christman in Name West

eMusic: Already An MP3 Plaver When MySpace launches its music commerce so-

lution later this year, it won't be the only one selling MP3s. The social networking site will find itself playing catch-up with the current leading retailer of MP3 music from indie artists and labels—eMusic Among Apple's rivals, eMusic leads the pack with

13% market share according to NPD: Apple's lTunes claims 60%. But with no major label content, eMusic is chasing a different consumer. And, with a target demographic aged 25-54, eMusic executives are betting the youth-centric MySpace will also be after different music fans eMusic president/CEO David Pakman isn't ex-

pecting any quick shifts in the major labels' MP3 policy now that MySpace is entering the market. But he says that if experimentation with MP3 sales through MySpace does happen, "there is going to be a lot of pressure from everyone else who wants to do MD3s us included " Credit a big part of eMusic's position among the non-Apple digital music retailers to its ability to

sidestep the DRM problems that plague other iTunes. competitors. The company aggressively markets itself via the iPod accessory market. and eMusic executives say selling in an IPod-compatible format is a key factor In driving consumers to subscribe.

The strategy is helping fuel sales and subscriber growth. Privately-held eMusic's annual revenue totaled \$15 million in 2005-a 63% increase from when Dimensional Associates bought the company in 2003, ac-

cording to a confidential report obtained by Billboard. The document, on investment bank letterhead and dated during the second quarter of 2006, states eMusic claimed 129 000 subscribers at the end of 2005, an increase of 77% from 2004. The company shifted to its existing subscription model in October

2003. Current-year subscriber figures were not included, but eMusic now claims around 200,000 subscribers. The report also says the company posted an annual loss in earnings before interest, taxes, depreciation and amortization (EBITDA) of slightly less than \$6 million in 2005.

Executives at eMusic declined to comment on company finances, but the loss could be due to reinvestment. The company in recent years has pumped money into everything from marketing to design and editorial content.

Pakman says the more MP3-based models work the more likely the major labels may be open to working with MP3s over the long term

"if MySpace is very successful and you add its imbers onto eMusic's numbers and it starts looking really meaningful, does that help them say, 'Maybe we need to look at this and make a change?" " he asks, "I would hope so."

-Brian Garrity, Susan Butler and Ed Christman



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UpFront



Aerie Partners With Artists On The Verge

New Music Helps Apparel Chain Connect With Customers

So has Juicy Couture Now along comes American Eagle Outfitters with its own line of intimate apparel and dorm wear for the 15- to 25-year-old set, aerie by American Eagle. The "sweetly sexy line takes our girls from dorm room to classroom to coffee shop," AE chief marketing officer Kathy Savitt save To help introduce the just-

launching aerie line (the first sub-brand from the popular retailer). AE created a new-music program: the aerie

Artists Music Series. In-store and online this initia. tive spotlights emerging, independent artists, offering aerie customers exclusive content (including special-edition CDs and free music and video downloads).

*This program helps our customers discover new, emerging artists-artists that are reflective of our

customers' passions," Savitt says. "Similarly, the series helps the artists discover a new audience."

Say hello to New West Records' Ben Lee and Emd/Astralwerks' Sia, the initial artists featured in the aerie program. Two exclusive tracks (and their accompanying videos, paid for by AE)-Lee's "Since I Met You" and Sia's "Pictures"-are available as free downloads at aerie.com. Online content also includes artist interviews and live concert footage.

The artists' music and videos will be heavily featured in the nearly 900 AF stores in North America, Additionally, the stores will sell special-edition

CDs from each artist. Tina Wells, CEO of New York-based youth-geared marketing agency Buzz Marketing Group, is intrigued by what AE is doing with its aerie line. "They're using music as a conduit between their customers and the new loungewear line," she says. "By using cool sounds from emerging artists, the aerie and AE brands speak volumes-and stay in the spotlight."

Lee views this partnership as a great opportunity. When AE executives first approached him, he

you and align ourself with

you. You represent what our

brand is about.' I liked their

Lee also liked the potential

to reach an additional, new au-

dience. The icing on the cake,

for him, was the exclusive con-

tent "It's one more creative

On Sept. 6, Lee was sched-

uled to perform at the AE

Union Square store in New

York. Sia is scheduled to make

Steve Rosenblatt head of

marketing at New West, says

there will be much activity on

the Internet connecting the

dots between Lee and his

music and what he's doing on

the branding side. "It's excit-

a similar appearance at an AE

store later this year.

way to share my music."

honesty and where they were

coming from.

recalls them saying. " 'We want to help



all the back-to-school activity

in the malls and online, a

new audience will learn

has scored a double whammy.

In addition to his AE partner-

ship. Lee's music is beard in a

new Dell TV spot. The 15-, 30-

and 60-second ads feature the

With Lee, though, the label

about Ben."

the lead single from Lee's nearly 2-year-old disc, "Awake Is the New Sleep."

Since the Dell campaign launched Aug. 1, New West has watched digital sales of "Catch My Disease" rise sharply. For the week ending July 16, the track amassed digital sales approaching 1,000, according to Nielsen SoundScan. For the week ending Aug. 27, the track sold 3 000 downloads

In total, the track has sold 62,000 downloads, while "Awake Is the New Sleep" has sold 55,000 units, making it Lee's biggest-selling album.

"Thanks to the ad, the song exploded online," Rosenblatt says, "Now, with both campaigns happening at the same time we have lots to leverage "

So it's not surprising to learn that New West is reservicing "Catch My Disease" to radio



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UpFront



Vegoose,

Halloween Festival In Las Vegas Touts says Ashley Capps, president Killers, Widespread Panic.



roducers are in the home stretch of putting together this year's Vegoose music festival.

The event is set for Halloween weekend (Oct. 28-29) at Las Vegas' Sam Boyd Stadium. Tickets for two-day passes to the event went on sale Aug. 19 at vegoose.com.

Vegoose is produced by A.C. Entertainment and Superfly Productions, the same team behind the Ronnaroo Music Festival in Nashville.

"We're full speed ahead," of Knoxville, Tenn.-based A.C. Entertainment, "Sales Petty And Others are a little slower than last year, but the dailies have been really solid for us. so we're feeling really good about it."

The Vegoose lineup includes Tom Petty & the Heartbreakers, Widespread Panic, the Killers, the Mars Volta, the Raconteurs. Damian *Jr. Gong* Marley, Fiona Apple, the Black Crowes, the Roots, Gomez, Jurassic S. Built to Spill. Keller Williams, Guster and Band of Horses, Tickets are \$146.50, plus service charges of \$13.55 per ticket. Attendance for the 2005 Vegoose ended up at about 36,000.

Vegoose at Night, a series

Carrian VP of

Notendo of America

Entertainment Marketing

VP of marketing, and for

Rade Stack

Communications International

Michael Cobi; Kieran Hannon,

Breau, senior VP of marketing

agent, William Morrs, Agency,

Chance Hose, partner, Platform

IEG/BILLBOARD TOUR SPONSORSHIP four to once again play up the intersection between games.

Entendo of America renter-November 4D

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Presenting, Rolling Stones tour, September-November

\$250,000

promoting the tour through a dedicated Web site and is numing oppositions with Grout City, the tour's earliesive resoverate its brand and gain a marketing platform to drive store traffic and lift sales. Radio Stack will activate the tie through a fourth-quarter ticket promotion; other activation elements

and masic and demonstrate new video systems including the

Mintendo DS Lite and upcoming Will console. The company is

include exclusive music drivenloads; a cross-promotion with Sinus. Satellite Radio and employee sales incentive programs, it also will broadcast foolage of one of the band's concerts in Japan through at-store LCD TVs American division of Suzuki Motor signed its first-ever music spon-

sorbip to help its automotive division tap into the brand equity of the company's more recognized motorcycles, as well as promoti The company will activate with an online sweeps offering the chance to win either an SV4 or one of two Suzuki molorcycle models. Additionally, Suzula plans to lever

the band out for appearances at auto and motorcycle dealership and will display vehicles at each concert stop, Wurters will be included in all four marketing materials and promotional inde-

Room VP of marketing for Suzulo automotive operation age the partnership to drive dealer traffic by bringing



of nighttime concerts, will present a variety of acts Oct. 27-31 at marquee venues throughout the city. Onboard are Phil Lesh & Trey Anastasio; Dave Matthews & Tim Reynolds: the String Cheese Incident: Anastasio with Robert Randolph & the Family Band; Medeski, Martin & Wood with Maceo Parker: and STS9. In addition to their performances at Sam Boyd Stadium, Panic, Marley and Williams will headline these nighttime events. The venues used for Vegoose at Night, which require a separate ticket, are the loint at the Hard Rock Hotel, the Orleans Arena, the MGM Grand Garden Arena and

House of Blues. The event's central complex at Sam Boyd Stadiumwhich includes the 30-acre Star Nursery Field with its mountainous backdrop-provides a festival setting that could hardly be compared to the rural Tennessee camp-out

of Bonnaroo, But like Bonna roo, Vegoose offers a combination of weirdness and whimsy that takes the event

the debut event's extracurricular activities, like the Impersonators Café, the Wedding Chapel and the Great Evil

few more tricks up their them non-musical, side sleeves this year, Capps says.

amusement areas that feature different things," he says. "As with Bonnaroo we've always got these "We're really excited special, some of about some of the new

visual elements and special attractions we'll have. Vegoose was such an exciting event last year we can't wait to get this one up and running."

Capps says a few more announcements will be coming in terms of the night show lineup, and several other acts are being added to the main bill. "All of the information isn't quite out there yet, but it's going to be a great event," he says. "There's nothing quite like the combination of Las Vegas, Hallowern and this music festival. It's going to be fun."

When On The Road spoke with Capps he had just returned from vacation in Iceland. "Iceland was amazing." he says. "It was really nice to be off the orid for a little more than a week. Everybody's trying to recharge their batteries because there's a lot to do here in the next few weeks." ...

THE KILLERS return home to Las Vegas for the Vegoose festival Halloween weekend.



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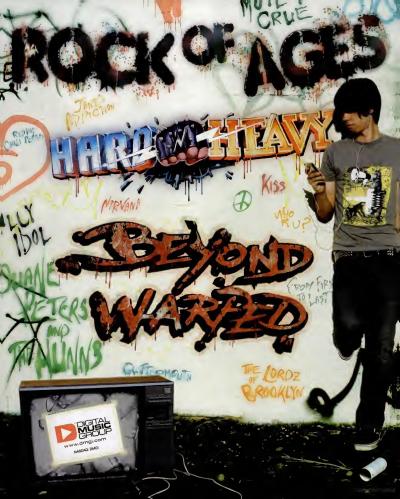
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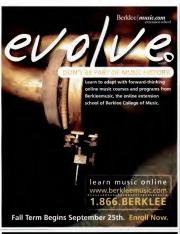
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A7TT14

UpFront



Free Fallin'

The SpiralFrog Deals Could Wind Up Costing Merchants Big-Time-Even Ones That Are Now Thriving

When Spiral Frog announced it had struck a licensing deal with Universal Music Group, insiders at the major were surprised that the mainstream media played up the story in a big way.

While executives at the new initiative and UMG may refer to Spiral Frog as an ad-supported or no-cost digital music service that will compensate artists and labels for music from revenue derived from selling advertising, the message that came through loud and clear in the mainstream media is that consumers will be able to get music for FREE, and legally too. That indeed is big news.

It remains to be seen if Spiral Frog will work, and what impact a successful launch will have on the other various traditional, digital and envisioned future revenue streams of record labels, but music merchants who sell music for a living wonder if SpiralFrog has already opened up a Pandora's box.

Traditional merchants already know how hard it is to compete against the online stores' \$9.99 digital album, the \$5.99 per CD price offered by the Your Music com record club and the loss-leader tactics employed by big boxes. But Retail Track wonders how much those big-box and nontraditional merchandisers will like competing against FREE.

A traditional music merchan diser is too busy worrying about the implications for his own business to consider the impact that FREE will have on other merchants. He writes Retail Track that "with our industry in a distressed condition and spiraling downward," merchants who've invested a considerable amount of funds and carry deeper catalog or specialize in certain genres are the ones showing success nowadays.

But he asks, "With UMG's new business venture offering their entire catalog available for free, do you think it will help" the catalog and/or genrehased merchante?

While that merchant didn't Still the successor failure of answer his own question, the SpiralFrog may hinge on how implication is clear: FREE will willing consumers are to deal undermine the business modwith the inconvenience of els that make customers pay viewing 90 seconds of commercials to get a download. for music

For his part, Universal Music Group Distribution president Jim Urie gave a statement on the SpiralFrog deal. "We are being compensated for these downloads and in all cases we expect to be compensated for downloads of our content."

But that statement doesn't

address retail worries. On the

other hand, the Spiral Frog deal

suggests UMG is worried about

monetizing the potential rev-

enue it is losing to unautho-

rized file-sharing, but less

concerned that FREE will fur-

ther truncate the revenue that

the labels get from traditional

ready for the ad-supported dig-

ital model because the majors

have been talking about that

possibility for almost five years

Moreover, they say retailers'

worries are misplaced because

It's unclear if the service will be

successful or if it will sign up

the other major labels. At press

time, EMI Music Publishing

signed on to make its catalog

available to Spiral Frog. But in a

FREE environment, do you re-

ally need all the majors to launch

and keep the consumer coming

back for more? I think not.

now, label executives say.

Besides, retailers should be

sellers of CDs.

Dreese says an even bigger question needs to be answered, in order for ad-supported models like Spiral Frog to be considered a success. "Is the artist well-served by vehicles like SpiralFrog?" be asks.

In other words, the revenue streams and profitability from ad-supported business models will have to be compared with the profitability of other models. And if found lacking they'll lose the industry's licensing of music.

"I question whether the ad-

vertising will be effective with

multitask computers," Newbury

Comics CEO Mike Dreese says.

That means if the advertisers

don't feel they are getting their

money's worth, they will stop

supporting SpiralFrog.

But don't forget that the SpiralFrog announced today can look very different tomorrow. For example, SpiralFrog can always convert its model to a hybrid service by monetizing advanced features. For example, the model currently planned only allows users to download tracks to a computer, then transfer them only once to a Windows Mediacompatible portable device.

However, Spiral Frog, with the labels' blessing, can always offer the capability of burning CDs and charging for it. Or it might consider converting to a subscription-based service one day offering advanced pay services beyond the free download.

But ultimately, whether or not consumers embrace the planned offering or whatever it becomes, SpiralFrog still leaves the FREE word closely associated with music. Even if it fails, consumers will remember when they got music for FREE, further undermining the perceived value of paid models.

And The Begacy Continues....



September 9, 1941 - December 10, 1967

The family and friends of Otis Redding thank Billboard Magazine for the inception of The Otis Redding Begacy Award and we congratulate Jermaine Dupri, the award's first recipient, whose determination, outstanding talent and musical contributions exemplify those of Otis Redding.

MOBILE BY ANTONY BRUNO

Disconnected

Portable Content Struggles To Find A Significant Audience

Despite all the dramatic advancements that the mobile entertainment industry has made there is a still one important ingredient it has not

obtained: customers There has been a flurry of ------and partnership activity in the last over between these orbo create content and there who distribute it Granted this was a necessary step in the develonment of the mobile entertrinment industry but the focus now is moving to selling this newly acquired content properly

"The content is there and there's plenty to choose from " caus Richard Siber an industry consultant who formerly led Accenture's mobile media division "It's just not interitive to discount or actually purchase (the content) It's about making the discovery easier and making the transaction seamless."

Mobile tracking firm M: Metrics has determined from data collected in the three-month period ending this July that ringtones-by far the most popular form of mohile content-are bought by only about 10% of the total user have. In addition, 2% have bought games, 3,5% subscribed to a ringtone service or downloaded a wallpaper image, 0.4% watched paid wides and 0.397 downloaded a full song, Overall, about 28 million or 15% of the 190 million II S wireless subscribers have downloaded some type of multimedia content

By any definition, that is a niche market. Granted, it is still early in the evolution of the industry. M:Metrics is ouick to point out that these figures triple when narrowed

SPEAKERS INCLUDED

Samsung Electronics has managed to add something new to the crowded iPod also new to the crowded iPod also-ran market with its new KS HP3 player. The flash-memory-based player in the flash-memory-based player-foruse portable subscription davices, with an FH radio tuner, color display screen and simple navigation controls. But the KS makes a disparture with a set of silde-out spoakers are needed, Earbotts are included, or course. The product is available for \$210 for the 2GB and \$260 for the 4GB model.

to concumers with more advanced phones and networks better optimized for multimedia content

But hand in hand with tech nological evolution is a grow. ing perception that the industry must develop a better way of colling all this product

Fans want to

on the artist

*People are throwing a lot

of things at the wall to see

what will stick as opposed to

taking a step back and ask-

ing themselves what's the

heet way to concurre content

from an end-user perspec-

tive " save DP Venkatech

CEO of mPortal, a mobile

services application provider.

"There seems to be an over-

emphasis on making more

may have a mobile game for

sale or that the artist's music

not based on a

buy content based

specific product.

Record labels for instance are keen to offer what EMI can ior VP of digital and mobile strategy Tom Ryan calls *mohile albums "a variety of artist. related applications combined into a single package

"Eans want to hav content

Name Corn's Fox Mobile launched a direct to consumer play called Mobizzo this enring It's a place where fans of "Family Guy." for example can purchase unicetones wallnaners and other content based on the nonular adult animated show

hased on the artist, not based on a specific product " he save "Just like a CD is a hundle of tracks, a mobile album could has hundle of mabile products

-TOM RYAN, EMI

around one artist " There are several technical and husiness-related challanges that must be received before this can become a reality. First, carriers must develop a corvice delivery platform that allows users to buy multiple application types in a single

content available rather than relevant content." The biggest concern is that donmland Second Inhale and each type of mobile servicecarriers must determine exringtones, games, video-is actly how much content should sold separately Consumers be bundled together and at who buy a ringtone of a given what price artist, for example, may have One stonean solution is content-related mobile searches. no idea that the same artist

Companies like JumpTap and Media offer carriers technology that late wears search for any content available for their phone based on a specific term. So a search on "Lil Ion," for example, would list any ringtone, wall-

paper, game or video featuring the artist accessible via the carrier's system. A number of thirdparty providers are rushing

into the gap as well with their own direct-to-consumer strategies. With a strong enough brand, these providers can launch a Web site that aggregates a variety of mobile content around certain niche audiences.

The challenge, though, is to develop a service that works just as mall on all mobile de vices. Even in Europe, where off deak content is now con sidered the norm off-deck sales struggled early on hecause people were buying content that was not properly formatted to a given phone.

Another danger is that too many direct-to-consumer of fore will recult in fruther clut tering of the space. Look at Japan whem carrier NTT Do CoMo pioneered the wireless content industry by offering anubodu the chance to execte and sell content on its network. It ended up with around 65,000 off-deck sites. creating a massive amount of confusion

*Now you have to work about how that is organized and how people access those off-deck sites," Siber says. "The risk is the consumer goes that route, has a bad experience and then never purchases anything again, Everybody loses, If the experience sucks, it's going to turn them off."

This topic is expected to dominate the discussion at CTIA_The Winders Acres 's Wireless I T a Entertainment conference, set for Sept. 12-14 in Los Angeles. Billboard is hosting mobile entertainment event MECCA Sept. 11. in

association with CTIA.

RITS & RRIFFS

DHINO CONTENT

FOR HRO MORILE Warner Music Group's Rhino will hants providing musle content to UDO Mobile. The label's marketing arm will develop a suita that includes ringtones ringback tones and eventually full-sons d----says, Earlier in August, Rhine announced plans to market ringtones and other mobile contant based on such Krofft brothers shildren's programs -- -- --has been creating voicetonas using such calabritias as Donald Trump and the lata

NPR PLANS DIGITAL DISCOVERY SERVICE

NPR unvalled plans to create an online digital music serve les supported to Invest in the first half of next year. The sadle breadenstor com the sarvies will focus on nawmusic discovery, highlighting

Prior to his

album's Sept. 12 release, the

season premiere and MTV's Video

The troupe, soot

the MTV Moon

dance video at

the Aug. 31

Music Awards

Atan Vinn

amarging and out-of-thamainstream artists in such conres as classical lazz folk alectronics and alternative music live straaming concarts. nodeasts and other existing process much programs will he included There are also plans to add a community/social networking feature for fans of like genres to discuss thair recent discoveries

LATIN DOWNLOAD SITE GOES LIVE

Yat another sign that the mobile industry considers the His-------turn growth the I stin themed -----live this month offering more than 5.000 ringtones, wallnaper impose and other related products. The Web site allows customers to buy content directly and download it to their mobile phones, Ringtones Include Latte Latte cook and monantón with content undatast mankle

AOI Music Top Songs PARIS HILTON "SexyBack" singer played "The Ellen DeGeneres Show" CASSIE DANITY KANE 4 JOJO Sus Late UNIVERSAL JESSICA SIMPSON JUSTIN TIMBERLAN FERGIE CIARA 100 331 100.300 165 364

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	4 HELLY FURTADO Promiscous MONET REFFER
	THE PUSSYCAT DOLLS
	I JUSTIN TIMBERLAKE Sonyfack July
1	7 FERGIE London Entige ASMITTERSCOPE
	THE FRAY Over My Read (Cable Car) * EPIC



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DIGITAL MUSIC FORUM

October 4-5, 2006 West Hollywood, CA

For the past six years, the most influential decision-makers in the music industry have gathered at Digital Media Wire's annual Digital Music Forum in New York to network, do deals and share ideas about the future of the music business. Participants have described the event as a *melting pot of the best of the best in digital music* where ideas are shared and opinions don't go unchallenged. It is with this illustrious background that we are pleased to announce the launch of Digital Music Forum West at the Bel Age Hotel in West Hollywood, October 4-5, 2006.

KEYNOTES



Nic Harcourt Music Director & Host of Morning Becomes Eclectic KCRW



Thomas Nesse President Global Digital Business Sony BMG Music Entertainment



lim Griffin Managing Director **OneHouse LLC** Co-Founder, Pho Group



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Co-Chairs





CEO & Publish

Pre-Registration \$499 (Ends September 15)

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Ted Cabes

Panel 1: The State of the Digital Union

Panel 2: The Social Networking Phenomenon & Music

Panel 3: (Track 1) The Future of Radio

(Track 2) Open Mic with Digital Music Industry Leaders Panel 4: (Track 1) Advertising, Promotions & Digital Music

(Track 2) PassAlong Networks Demo Presentation & Roundtable

Panel 5: (Track 1) Broadband Video & Music (Track 2) The Evolution of Peer-to-Peer & Music

Bay?

Panel 1: The Future of Mobile Music

Panel 2: Digital Media & the Live Music Experience

Additoinal Activities:

Rooftop Cocktall Reception by Motorola Music Showcase @ The Viper Room by Speakerheart

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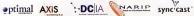














UpFront

PUBLISHING BY SUSAN BUTLER

Urban Renaissance

Warner/Chappell Beefs Up in Hip-Hop And R&B

Just two years ago, Warner/Chappell Mulic was practically out of the new urban music man and the properties of the properties of the selection staff with ittel direction or dealmaking money, which makes its recent success all the sweeter. A couple of weeks ago, Bill named Warner/Chappell-For the first time—urban music publisher of the year at its sixth annual Urban Husic Awards.

"When I arrived, we had very few resources in the urban division," says Warner/Chappell president/CEO Richard Blackstone, who came onboard last year. "Consequently there was less focus than I would like to see."

Blackstone formed a bond with Chris Hicks, an Atlanta-based entrepreneur who was already working for the publisher as VP of ASP urban

"We needed a moment to create a rhythm of working together," Blackstone spys." I realized we came from similar backgrounds. Very quickly we got a shorthend going, built up and developed a trust with one another. It allowed us to move really quickly into a 'root moter."

That mode resulted in an especially strong string of his for Warner/Chappell urban music writers, among its Warner/Chappell urban music writers, among its Warner/Chappell urban music writers, among its Warner/Chappell urban warner wa

The Warner/Chappell strategy is pretty simple: create a good atmosphere to develop talent, pitch great songs, build on strong relationships and be appressive.

"We're a big company, but we have a very small company mentality," blicks says. "We're easily accessible, and we listen to everything. Everything doesn't always fit with what we're trying to do, but our door is always open."

Hicks says his focus is on dedicated songwriters. "As much as i believe in getting behind talented people, I really like to get into writers who have their feet firmly on the ground and they steadfastly want to do this more than anything else on the planet."

Total the Warner (Channell traster of

writers reads like a who's who of rap and hip-hop, including Dr. Dre, Timbaland, Cox, T.I., Lil Wayne, Yung Joc and Young Dro. "We're establishing a boulding publishing

T.I., Lii Wayne, Yung Joc and Young Dro.
"We're establishing a boutique publishing
culture, which means hands-on service,"
Blackstone says. "For developing artists, pro-

ducers and writers, we're going to track their career. We'll sit down and have a discussion on where we think it should be. It means inturing that proper going through exercises, putting them together with people who they any not think is a perfect match, Irving to find out where they can grow, what their direction should be and what are their strengths and weaknesses—working to their strengths. Get welping their weaknesses and supporting who will be a supporting who will be a supporting the support of the strengths.

This seems to attract young writer/producers. Eric Hudson recently signed with the publisher. He co-produced and co-wrote Omarion's "Entourage" and is now writing and producing with Mary J. Blips and Mario.

"It feels like a family," Hudson says as the reason he chose Warner/Chappell. "Everyone that I work with makes me feel like a little brother."

Blackstone plans to continue this boutique approach to developing urban music talent. "Not only does everyone make more money and become a success, it actually feels better," Blackstone says. "It feels like you're really winning, and everyone is winning together. When magic happens, that's what keeps me colon."





Rules Of The Game

The Ins And Outs Of Urban Publishing

whether it's rock, pop or urban, right? Not necessarily.

Tublishers who have been able to tap into the chart-topping market of urban music—hip-bop. Tap and K&B—din'd to so just by ploffering song-writers a standard publishing advance or oryalities or working the songs like a rock or pop catalog. Urban music publishing bas its own set of rules, from calculating the investment risk to attracting swritery producers who are also saxy business extrapeneurs.

For those publishers who want to sink some mooey into a songwriting or co-publishing deal, EMI Music Publishing's Big Jon Platt sees urban music as a better investment risk than other senres of music.

"With urban deals, you have more of a shot at winning," says Platt, executive VP of urban music. To other geores, it's either bit big or lose big. With urbao deals, some you win big, some you make out OK, but if you're signing the right things, it's rare you ver really lose."

This is because urban music is so collaborative. With multiple writers, producers, artists and featured guest artists, there are maoy more opportunities for an urban songwriter—who is often also a producer, artist or both—to bave

opportunities for an uroan songwriter—woo is often also a producer, artist or both—to bave rights in songs on several albums the same year. And publishers are stepping up to take oo a stronger role in this collaborative process.

"Up until recently, an urban publisher's role was more about putting people who were already established in the urban market together," says Kenny Meiselas, a partner with Grubman, lodurshy & Shire in New York. "It was more about chasing the hot producer instead of developing a new, unknown songwirter. Now more publishers are signing unknown songwriter fronducer."

Io the early days of hip-bop, the urban music publisher was greatly underrulized, say Meiselas, who represents Seao * Puffy* Combs, Mary J. Blige, Marrio and others. Publishers essentially sat in the back seat while producers drove the music, he says. Today, even the great, well-known producers like the Pharrells or the Kanye Wests really need a mublisher to hole no lace them.

on songs."
Wheo calculating which soogwriter/producers may be the best investment, urban music publishers doo't have to rely ooly oo their ears and gut feeling. They have plenty of indicators to figure out how well a new songwriter/producer or artist may do, says Chris Hicks. Vp of urban A&R for Warner/.

Chappell Music.

Hicks points to companies like Sho'Nuff
Records, Graod Hussle and Block Entertainment in Allant that consistently get their
records a head start, giving labels and publishers an indication of how well the songwriter/
producers will do. Much more than radio stations broadscating other types of music, urban
stations often play mix tapes and other recordings by local producers and artists.



"As an effective music publisher, you kind of watch and track those movements to find out how much fire is really under those records based on radio play, media and so on," Hicks says. "What makes it tougher on [rock music publishers] is that they don't have the urban independent picture, i.e., radio and statistics, to back up their signings. So a lot of what they're doine is really based on sheer ut feeling."

All of this information is used to make the right deal—but oot only by publishers. Song-writers, producers and artists are typically well-informed about the value and profitability.

The interesting thing about the urban world is that it's very much about business," says David Mantel, president of Zomba Music Publishing. "Everybody understands their business, their oumbers, their bank account situation. That is not necessarily true in other genres."

Yet even when publishers are ready to spend money to sign urban writers, breaking into the market is not easy to do.

First, a publisher has to work with credible artists, writers and producers to attract top urban music creators, says Daony Strick, Sony/ATV Music Publishing U.S. president. Next, the publisher has to establish a track record. "The urban community is really word of "The urban community is really word of ...

"The urban community is really word-ormouth," Strick says. "As sooo as you're bot, everybody knows it. When a company is doing well—is active on the charts—people notice that."

Then the publisher has to find a way into

the creative team that emaoates around a production company and artists associated with the company, like 50 Cent and the G Unit camp. Publishers who successfully work with any-

Publishers who successfully work with anyone associated with a camp have good change of working with others on that team. And just looking at the top of the charts in any given week will show just how well that teamwork pays off.



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UpFront

GLOBAL BY HOWELL LLEWELLYN

Rock En Ñ Rolls Back To States

MADRID Environment on Rock Po Dieberhinstelle A

Organizers of the annual multicountry series of Spanish. language rock events last held a show in the United States in October 2002 but declined to include I.I.S. dates between 2003 and 2005. Blamed were a dearth of local sponsorship and a lack of interest in rock on Español

Now the October opening of new Minmi serves the Carninal Center for the Performing Arts finitially named the Miami Performing Arts Center) has led to a low-key revival of the U.S. leg of Rock En N's tour of the Americas. "It was the perfect onnortunity to return to the U.S.." Park En & coordinator Yavier Novaes says. "This will be our first-ever concert in Mismi " If the Oct. 28 show proves

successful. Novaes adds. "litl could facilitate our presence each year in the States Let's hope the impact reaches farto New York Los Angeles Chicago and so on."

Novaes is event organizer at Fundación Autor, the nonprofit promotional arm of Spanish authors' and publishers' society SCAF Fundación Autor launched Rock En Ñ in 2000 to promote Spanish-language rock music through U.S. and Latin American concerts

SGAE says it funds Rock En

D through Dundación Autor or than a financial one although shows also rely on local sponsor. shin from individual territories. The MPAC Foundation for ex-

ample, is funding acts' hotel and local transport costs plus fees for the Miami concerts: Fundación Autor nave for flights and visas

*We are delighted at the MPAC collaboration." Novaes adds, "and hope it will lead to a

Rock En Spenerally visits six or seven countries, with Fundación Autor inviting Spanish and Latin American artists to play different dates and local acts added to perform in their own home territories

In 2002, Rock En N shows took place in Anaheim. Calif.

and Los Angeles (Billhoard Oct definitive return of Rock En N to the States "

12. 2002) but the following year. no 11 S shows more echeduled Name and a state of the state of domestic media was "turning a deaf ear to rock en Fenañole (Billboard New 15 2003) The Fundación Autor evecutive says he saw an opportunity

to try again when he learned the Carnival Center's insumuration would coincide with this year's

tour and sudfile contacted conse operator the Miami Performing Arte Center Foundation The Miner Poundation.

center's 2.500-capacity theatre features Grammy Award. winning Colombian duo Ater. cionelados (Nacional Records) Parcelona based multi-ethnic group Macaco (FMI) and Mismi bread Spanish born soft. rock artist Javier García (Surco) -"a fair representation of what is understood in Miami as rock

en Español." Novaes says. The tour ends Nov. 11 in Ruenos Aires after passing through Mexico. Venezuela and Unamov Artists are still being selected for the Mexico.

Venezuela and Argentina dates. Nouses acknowledges the Mismi concert could be a challenge, noting that rock en Español is more associated with such music centers as Los An-Miami is more familiar with pop/dance genres.

In Mismi Latin rock continues to be a small movement. ever Hineul Lazo of H&I Distributors. Sales of the genre have grown for Lazo, who has a distelbuter and a brick and marter store-Museo del Disco-in the city. But Lazo attributes those sales to new immigrants who yearn for the sounds of their na tive countries, as opposed to a

carte digital music offerings.

hame grown monoment

*Nationally there are nock. ets of cales for Latin rock." Lazo save "New Jersey New York Los Angeles. But we're not talking even close to mainstream (Latin). Again, it all goes back to radio " he says noting that there are no full time I atin rock etc. tions in the United States

Fernando Convalez curatos of jazz programming at the Carnival Center, says that "precisely one of the reasons Rock Fn N has not been in Mismi is that there has not been a place (to play). For rock here, the options often have been either the 120,000-capacity American Airlines Arenal or a emall theater or club."

Madrid-based FM1 Spain pracident Manolo Diaz admite Miami itself "is not a good market for Latin rock." Díaz returned to Spain two years ago after 16 years as a record label executive in Miami, including two years chairing the Latin Recording Academy Desnite his comments, he calls Rock En N's U.S. return "excellent news."

Macaco's latest album "Ingravitto," was released in March in Spain, where Diaz says it has sold 22 000 units, and rolled out in several continental European markets in July. If the response to Rock En N is favorable, he says, we could even consider a U.S. release for 'Ingravitto.' "



GLOBALNEWSLINE

>>>AUSSIE MUSIC SALES RISE The trade value of the Australian recorded-music ma rose to \$224 million Australien (\$170,2 million) in the six

months through June 2006, up 5.8% compared with the corresponding period in 2005.

According to the Australian Recording Industry Assn., digital sales leapt 394.98% to 9.4 million tracks, with a tra value of \$12.2 million Australian (\$9.2 million), up 306%. Thet performance is widely attributed to the launch of Apple Computer's iTunes Music Store in Australia last October.

CD elbum shipments rose 17.04% during the first half to 20.4 million units, eithough retail price pressure meant value rose only 4.7% to \$185.4 million Australian (\$140.9 million). In a statement, ARIA said it remains optimistic "that a

strong release schedule for the remainder of 2006 will ensure that this year continues to be positive for the industry."

>>>ACADEMY SALE BEING STUDIED The U.K. government's Office of Feir Trading (OFT) has referred the planned ecquisition of a majority stake in U.K. nue operator Academy Music Holdings to antitrust body the Competition Commission (CC). Hamsard, an investment vehicle jointly controlled by Live

Nation (Music) U.K. end Galety Investments, the Irish music

buy a 51% stake in Academy Music, jointly held by U.K. investment fund companies RJD Partners and F&C Private Equity Trust (Billboard, Aug. 12) In e statement, OFT CEO John Fingleton said the body had

considered the effect such a purchase would have on competition emong indoor live music venues in London. "Non-competitor third-party concerns about this merger were coherent end consistent," Singleton said, "and supported the OFT's analysis."

The CC has a 24-week period in which it must undertake its investigation and report its findings.

>>>EMI FRANCE LAUNCHES WAP SITE EMI Music France has launched e wireless application protocol site, EMI Mobile, through Gallery, the multimedia service evaluable on the three French mobile networks:

Orange, SFR and Bouygues Telecom. The new service, powered by French digital service provider Mobivillage, allows customers to buy rinotones

from EMI's catalog for €3 (\$3.83) eech. The service will edditionelly provide customers with mini-biographies, tour dates, elbum covers and "anything that can add value to the customer experience," EMI France deputy director/VP of strategy and development Morven Boury says. Video conte should be available shortly, but full-track dow planned in the short term. Boury says EMI Mobile will push

>>>MUSICBRIGADE, SONY BMG DEAL Stockholm-besed digitel content aggregator Musicbriga has struck a Pan-European content deal with Sony BMG whereby the Swedish company will deliver audio and video content from the major via its subscription-based and a le

The deal extends an egreement between the two firms, dating from 2000, that covered just Norway and Sweden. The 10 territories covered by the new deal include the United Kingdom, Germany and France.

Musicbrigade opened for business in 1999 as e video-only streaming service. The company now boasts e catalog of more than 13,000 videos licensed for streaming or download. The company last month clinched e Pan-

European content deal with EMI Music >>>CANADIAN POLICE RAID PIRATES

Police end Investigetors from the Canedien Motion Picture Distributors Assn. (CMPDA) seized ebout 20.000

copies of pirated films Aug. 28 et e Toronto-based DVD counterfeiting leb. The facility included two retail units and a basement unit equipped with 142 data burners. Local authorities estimete

that the operation could generate more than \$43 million Canadian (\$38 million) in ennual retail sales. "This is the largest lab we have ever seen in Canada."

Toronto-based CMPDA investigator Jim Sweeney says. -l erry l eRienc



at this year's Mobile Entertainment, Content, Commerce and Applications Conference!

CONFIRMED SPEAKERS (subject to change)

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KEYNOTE ADDRESSES



Manzarek



Reddick SPECIAL LIVE PERFORMANCE BY Interscope Recording Artist ELAN













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FESTS OF HONOR

Glastonbury Takes A Holiday, But U.K. Outdoor Summer Concert Riz Stave Strong

LONDON ... As fastival overs scrape the mud from their boots at the and of earther tenically down British common near security of the big events are celebrating a banner year in the absence of the Chatenbury Eastird

But even with Glastonbury's vacation, many new events found business challenging, raising fears they may not survive next summer when the juggernaut of U.K. outdoor music events is set to return, bigger than ever.

"In terms of income for festivals it must have been the high. est ever, even without Glastonbury," says Martin Elbourne, music director of the legendary festival which raked in more than £15 million (\$28 million) from ticket sales alone in 2005.

Die sentiments are echoed by Live Nation II K managing die rector Stront Calbraith who houses "The feetingle scene is very very healthy without a shadow of a doubt "

But traffic to the numerous upstart and "boutique" events wasn't always as hasty promoters confirm. "It was a touch year actually. It certainly waen't a clam-dunk " cave Melvin Benn managing director of London-based Mean Fiddler Music Group. which also handles operational management for Clastonbury "A number of festivals got off the blocks this year thinking it would be very easy with Glastonbury not there. That didn't prove to be the care

MFMG this year launched its new boutique Latitude festival in July. Although he admits losing money on the 15,000-capacity multifaceted festival. Benn says Latitude will return.

Glastonbury skipped this year to allow the site—Michael Eavis' farm in Somerset, southwest England-time to regenerate. But its absence did not seem to translate to an extra 120,000-plus people searching for alternative entertainment—one casualty was the Lost Weekend festival in Devon, a spinoff from Glastonhunde Lost Vacueness field that was consoled after none ticket and an abstract a fight a series front a bar ouffered * Elbourne sour *co aland the same and a same coturntion "

At least 45 outdoor festivals rolled out in the United Kingdom and Ireland in 2006 in a season that now stretches from mid-May to mid. Sentember Festival promoters however were two. Download Festival (\$4.725.059) and Kilkenny Source Festival (\$1.613.043)-reporting to Billboard Boxscore so far.

The king-hitters again proved to be the well-established events such as V. the Carling Weekend Reading and Leeds festivals. Isle of Wight and Tin the Park, which all sold out their respective capacities in record time. Reading alone generated £8.1 million

(\$15.4 million) in ticket revenue within one hour of going on sale It's now a rite of passage for a young person to go to a festival in the summer," says John Giddings, managing director of Solo, the London-based promoters of the Isle of Wight festival "It's a better way of hanging out with your mates and having a good time than going on holiday."

Demand for tickets to the biggest brands is now so high some organizers have already released tickets for their 2007 edition, months before a single band is announced. Metal event Download. V and Reading and Leeds are among those to have issued thousands of presale tickets. Giddines is blunt on the phenomenon: "They're doing that to get the money in the bank and earn interest. It's called greed." Festival organizers that are preselling tickets for 2007 events say it ensures core fans do not miss out. Generally, the rise of small regional festivals—such as Beau-

tiful Days (Devon), Wicker Man (Dundrennan) and Bestival (Isle of Wighth—is a positive trend, promoters say, But those promo

ers hungry for a piece of the festivals' pie are warned to come to market with a watertight concent. And he prepared to do battle with the heavyweights "If you are not part of the MCD/I ive Nation monopoly then it is very difficult to get a decent lineup, and (the artist) fees are still stunid." Elbourne says, Dennis Desmond's Irish promoter MCD is behind the country's Oxegen and Hi: Fi festivals, among others MCD and Live Nation co.own the Hamsard investment webicle which in turn owns MEMC

Glastonbury for its part is poised to return in 2007 revitallzed. Organizers are exploring an expansion of next year's festival to a 175,000 canacity, subject to license approval. Favis says Australian pop singer Kylie Minogue will be one of the headliners for the June 22-24 event.

Promoters both competing against and working closely with the festival are optimistic the "Glastonbury effect" won't be a negative one, "It doesn't make a blind bit of difference. Glastonbury will sell out in a heartheat. It's a different experience and it won't affect [] sle of Wight]," Giddings says.

"I'm still very positive about the business in 2007." Benn says. 'Clastonbury doesn't impact on Reading and Leeds and the V It certainly impacts on other shows, but there's such a buzz about Glastonbury it could be aroued that when Glastonbury is on more people are interested in festivals generally."

U.K. Summer Wrap-Up Five Fests, Five Fine Paydays

T IN THE DADK VENUE Balado, near Kinross.

Scotland DATE July 8-9

TICKET PRICE weekend £9750 (\$185); weekend with camping £11S (\$218): £56.50 (\$107) per day ATTENDANCE 75,000 each day



TICKETS AVAILABLE Sold out **PROMOTERS Glasgow-based** Big Day Out MEDIA DADTNEDS DDC TV DDC

Radio 1, NME HEADLINERS Red Hot Chili Peppers. the Who

SPONSORS Tennent's Lager, Bacardi, Virgin Mobile, iTunes, Duracell, Red Bull, Nintendo, Superdrug, Volvic, Scottish Water, Kodak, EA Games



THE CAPLING WEEKEND READING AND LEEDS FESTIVALS VENUE Richfield Avanua, Reading:

Bramham Park Leade DATE Aug. 25-27 TICKET PRICE weekend £135 (\$256): £60 (\$113) per day ATTENDANCE Reading: 105,000 (60 000 weekand 15 000 per day)

Leeds: 100,000 (62,500 weekend, 12,500 per day) TICKETS AVAILABLE Sold out PROMOTERS London-based Mean Fiddler Music Group MEDIA PARTNERS BBC Radio 1,

BBC TV, NME HEADLINERS Franz Ferdinand, Muse. Pearl Jam

SPONSORS Carling, Nokia, Tiscali

NOKIA ISLE OF WIGHT FESTIVAL VENUE Seaclose Park, Newport, Isle of Wight

TICKET PRICE Adults: weekend £85 (\$165), weekend with camping £105 (\$200); Children (under 12): week-

and £42.50 (\$80), weekand with camping £52.50 (\$100) ATTENDANCE 50,000 TICKETE AVAILABLE CALLANA



PROMOTERS London-based Solo MEDIA PARTNERS Virgin Radio,

HEADLINERS The Prodley Foo Fighters, Coldplay SPONSORS Nokia, Bacardi. Strongbow

V FESTIVAL

VENUE Hylands Park, Chelmsford: Weston Park, Staffordshire **DATE Aug. 19-20**

TICKET PRICE waakand \$100 (\$190): weekend with camping £120 (\$228): £58.50 (\$111) par day ATTENDANCE Chelmsford: 70.000

each day (32,000 camping); Stafford shire: 85,000 each day (68,000 TICKETS AVAILABLE Sold out

PROMOTERS London-based Matropolis Music and SJM Concerts MEDIA PARTNERS Channal 4/E4 TV,

NME, Virgin Radio HEADLINERS Radiobaad

SPONSORS Chelmsford: Virgin Mobite, Carling, Bacardi, Strongbow,

Duracell, Lynx, Intei/Napster, JJB/ Puma, Nintendo, Red Bull; Staffordshira: Virgin Mobila, Carling, Bacardi, Strongbow, Duraceil, Lynx, Intal/Napstar, JJB/Puma, Nintendo, Red Bull, EA Games, Kodak, Superdrug



VENUE Hyde Park, London; Harewood House, Leeds

DATE June 21-25 TICKET PRICE £37.50 (\$71) per day ATTENDANCE London: 110,000 (over five days); Leeds: 38,000 (over

TICKETS AVAILABLE Not disclosed PROMOTERS London-based Live Nation (Music) LLK

MEDIA PARTNERS London: Channel 4 TV YEM Metro nawspaper My-Space: Leeds: Radio Aire, Galaxy FM. Metro newspaper

HEADLINERS London: The Strokes. David Gray, Massive Attack, James Blunt, Depeche Mode; Leeds: Massive Attack, the Who, the Flaming Lips SPONSORS London: O2, Motorola, Red Bull, Fander, Transport for London HMV Brothers Cider Leads: O2. HMV

IN THE UNITED STATES BANKRUPTCY COURT FOR THE DISTRICT OF DELAWARE

In re:)	Chapter 11
THREE A'S HOLDINGS, L.L.C., a Delaware limited liability company, et al.,1)	Case No. 06-10886 (BLS) (Jointly Administered)
Debtors.	í	

NOTICE OF PUBLIC AUCTION AND SALE HEARING

PLEASE TAKE NOTICE that, on August 20, 2006, Three A's Holdings, L.L.C., a Delaware limited liability company, and indext and indirect affiliates, serverny's Holdings, LLC, a Delaware limited liability company, 3rd Street Records, incorporated, a Delaware corporation, Pipemick Corp., a Delaware corporation, M.T.S, incorporated, a California corporation, Columbus & Bay, Inc., a California corporation, AT. F. Records, incorporated, a California corporation, and of debtor-in-possession, collectively, the "Delbtors" or Tower Records', filed a Motion for an Order (a) Approxing the Bidding Procedures, (b) Approxing the Form and Manner of Notice of the Auction and Sale, and (c) Approxing the Sale of the Debtors' Assets (the "Sale Motion"). The Debtors seek, among other things, to sell all or substantially all of the Debtor's Assets (the "Assets") to the successful bidder(s) at an auction (the "Successful Bidder"), free and clear of all liens, claims, encumbrances and other interests pursuant to section 383 of the Barknutpcy Code.

PLEASE TAKE FURTHER NOTICE that, on September 6, 2006, the Bankruptoy Court entered an order (the "Bidding Procedures Order") approving the bidding procedures (the "Bidding Procedures"), which set the key dates and times related to the sale of the Assets under the AFA. <u>All Interested bidders should carefully read the Bidding Procedures</u>. To the extent that there are any inconsistencies between the Bidding Procedures and the summany description of its terms and conditions contained in this Notice, the terms of the Bidding Procedures shall control.

PLEASE TAKE FURTHER NOTICE that, pursuant to the terms of the Bidding Procedures and Bidding Procedures and Bidding Procedures Order, an auction (the "Auction") to self the Assets will be conducted on October 5, 2006, at 1,000 a.m. (ET) the "Auction Date") at the diffices of Richards, Layton & Finger, P.A., One Rodney Square, 290 North King Street, Wilmington, Delaware, 19801 or at any such other place, date and time as may be designated in writing by the Debtors. Parties may submit bids no later than September 12, 2006, at 10:00 a.m. (ET) in order to qualify as Lead Bidder (as defined in the Bidding Procedures). Except as otherwise provided in the Bidding Procedures, only parties and their advisors that have submitted a Qualifying Bid (as defined in the Bidding Procedures) by no later than September 26, 2006 at Noor (ET), will be permitted to participate in the Auction.

PLEASE TAKE FURTHER NOTICE that hearings will be held before the Honorable Brendan L. Shannon, United States Barkrupts/ Under, in the United States Barkrupts/ Court, District of Delaware (i) to approve proposed Bid Protections (the "Bid Protections Hearing") on September 15, 2006, at 10:00 a.m. (ET) and (ii) to approve the sale of the Assets to the Successful Bidder (the "Sale Hearing"), on October 6, 2006, at 10:00 a.m. (ET) or at such time thereafter as coursel may be heard or at such other time as the Bankruptcy Court may determine. The Bid Protections Hearing and the Sale Hearing may be adjourned from time to time without further notice to redictions repairs in interest other than by announcement of the adjournment in open court on the date scheduled for the Sale Hearing. Objections to the Bid Protections must be filed and served so that they are received by the Debtors no later than 4:00. Dm. (ET) on September 11, 2006 (except that objections sole) as to the amount of the Bid Protections must be filed and served so as to be received by the Debtors no later than Noon (ET) on September 14, 2006). Objections to the Sale Motion must be filed and served so that they are received by the Debtors by no later than 4:00 pm. (ET) on September 29, 2006.

PLEASE TAKE FURTHER NOTICE that this Notice of the Auction and Sale Hearing is subject to the full terms and conditions of the Sale Motion, Bidding Procedures, which shall control in the event of any conflict, and the Debtors encourage parties in interest to review such documents in their entirety. A copy of the Sale Motion, Bidding Procedures may be obtained by written request made to proposed special counset to the Debtors, Akin Gump Strauss Hauer & Field LLP, 2029 Century Park East, Suite 2400, Los Angeles, California 90067, Attention: Patrick J. Ivie, Esq., Telephone; (31) 0229-1001. Facilismile: (310) 2229-1001.

Dated: September 6, 2006

/s/ Brendan L. Shannon
United States Bankruptcy Judge



TODD MARTENS tmartens@billboard.com

Crack That Web

Babygrande Impresario Launches Urban Streaming Space

s indic labels create their own online communities, Babygrande Records founder Chuck Wilson is thinking a little bigger. His Web site hiphopcrack.com is slated to launch Oct. 1 as a sort of MySpace/ YouTube/download store directed solely at the

urban audience. With new online communal sites arriving on a seemingly weekly hasis, this bit of news may not illicit that much excitement at first Yet Wilson, whose Babygrande has released albums from rappers Jean Grae, Immortal Technique and the ledi Mind Tricks, is promising to launch with previously unreleased songs or remixes from Ludacris, Ghostface, Rick Ross, T.I., Purple City and Foxy Brown, among many others. If the content is there, the only question is whether users will follow.

The indie hip-hop impresario, who also wrote the script to 2004 film "Soul Plane," says songs will only be streamable at first. But he is open to partnering with someone to sell downloads for third-party labels. To help get the word out, a promotional partner in Wilson's site is the Web community of Hip-Hop Info (hh411.com), which attracts nearly 400,000 unique visitors per month to its message boards.

"I feel like I'm at a place in my career where the sky is the limit," Wilson says. "I can make a call to anyone's camp, and in most cases to the artists direct, and tell them what this site is about. For the exposure that we offer, I'm expecting content from every artist in the urban hip-hop world."

Wilson tapped Frog on Top Studios to develop the site. A key component of Hip-Hop Crack is its MySpace-inspired Crackspace, where users can upload their own songs and videos and sell them. Wilson formed Triumph Media Holdings to launch the site, and has partnered with Musicane, which will handle Hip-Hop Crack's backend transactions.

Unsigned artists can sell music, ringtones and wallpaper via the site, with Musicane taking a 20%

cut of each transaction (the rest goes to the artist). Users can dictate what format songs will be in, as well as whether they will be encoded with digital rights management. For now, Wilson won't take a percentage of the sales, but that may change down the road.

"At launch, we won't dip into that," Wilson says. "If this becomes something incredible and is the place to be, we may look into it. But for now, we're passing on a relationship between Musicane and the end user. It's up to us to make the community appealing."

Other aspects of the site include news and gossip sections and a budding mix-tape database. Hip-Hop Crack won't stream mix tapes, but will point users to sites that do.

To belp sustain the site, Wilson says he has enlisted TAG Strategic, the company started by former EM1 Music Group senior VP of digital development and distribution Ted Coben, to con sult after launch

Aside from simply attracting users, Wilson knows a hurdle will be persuading other labels that this is not a vehicle for the Koch-distributed Babygrande. He promises his label will not be beavily promoted on the site's bome page, especially in the early going.

I'm going to stay away from Babygrande content as long as I can," he says. "This is a place for anyone who loves the culture. We still have to sell records, but we have to be very much in touch with the places where kids experience music and really set the table for when the majority of sales are online. That's really what this is about."



Meet the new scam

-

On Aug. 30, it was announced that Universal Music Group had closed a deal with New Yorkbased Web site Spiral Frog to make their entire library of songs available for free downloading as

long as consumers watch ads while they do it. I hope this is a joke, but the pathetic penny pinching insanity rampant throughout our culture at this point makes anything seem possible. If nobody's seriously suggested this idea yet, some-

body probably will eventually, so let's look at it. The article doesn't explain, but the model for paying the artists must resemble how performance royalty works with ASCAP and BML A percentage paid from a pool of loot.

The ad agency pays the record company, let's say \$10 million, and if there are 10 million downloads, each is worth a dollar, right? If Froggy takes 30% that would leave 70 cents, about the same as iTunes

(not great, but that percentage will change soon)

If there are 5 million downloads, you score \$2

a song? And if there are 20 million downloads, they are worth 50 cents? And what about the writers who are being screwed by downloading as it is? You think advertisers are going to give some-

body \$10 million hoping consumers will watch their ads on the honor system? "Now promise you won't leave the room or close your eyes, kids, while you are downloading!"

No, luckily this idea is so stupid it'll be born dead. But that won't stop record companies from desperately seeking new ways to stop the bleeding. They'll do everything except face the fact that

their records REALLY SUCK. Call me old school if you want to but I believe quality is something people are happy to pay for. They just can't find any.

CHEAP TRICK

COOLEST GARAGE SONGS

ARTIST	TITLE/LABEL
TEDDYBEAR	COOLEST SONG NIME WORLD PUNKROCKER BY BURNEROCKER
RADIO BIRDMAN	ZENO BEACH
PRIMAL SCREAM	ZENO BEACH Trip fluc DOLLS Columbia
TOM PETT	SAVING GRACE American Recordings
BUTCH WALKER & THE LET'S GO OUT TONITE	SAVING GRACE American Recordings HOT GIRLS IN GOOD HOODS ge: YOUR LOVE, NOW SOWNY.
TH' LOSIN STREAK	YOUR LOVE, NOW
THE PIPETTES	PULL SHAPES Hemphis industries
THE ANDERSON COUNCIL	PINKERTON'S ASSORTED COLOURS
NEW YORK DOLLS	DANCE LIKE A MONKEY
CHEAP TRICE	IF IT TAKES A LIFE TIME

	HIGHWAY COMPANION American Recordings	TOM PETTY
2	RIOT CITY BLUES	PRIMAL SCREAM
3	ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS	NEW YORK DOLLS
4	BROKEN BOY SOLDIERS	THE RACONTEURS
5	WATERLOO TO ANYWHERE	DIRTY PRETTY THINGS

ROCKFORD SINNER JOAN JETT & THE BLACKHEARTS

THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES

SOUNDS OF VIOLENCE TH' LOSIN STREAKS ZENO BEACH PADIO BIRDMAN

IMMORTAL TECHNIQUE

BY BRIAN GARRITY THE BILLBOARD

SPRINT VP OF DEVEL OPMENT AND PRODUCT

RINT VP OF BUSINESS Paul Reddick

> download sales: Sprint builds revenue for the burgeoning mobile market.

ull-song downloading to mobile phones in the United States is fast approaching its one-year anniversary. Sprint pioneered the first over-the-air service in tandem with Groove Mobile 11 months ago in its most recent publicly disclosed numbers. Sprint had sold more than S million tracks to an installed user base of more than 1 million customers. Now the company, which has introduced six new phone models capable of downloading music since the first quarter. is looking to stretch deeper into everything, from song sales and bundled product offers to music video and streaming radio.

in a move that signals increased experimentation with discounts, the Sprint Music Store recently launched a limited-time "buy two songs, get a third song for free" offer that runs through Nov. 15. Sprint has also launched a music recommendation feature that suggests songs to music store users based on previous purchases. A radio feature, offered in conjunction with mSpot, now includes more than SO channels of streaming music video and news and talk for CC DC a month Overseeing all of these initiatives is Paul Reddick, Sprint VP of business development and

product innovation. Reddick is no stranger to growing wireless businesses. Prior to joining Sprint, Reddick was with the Dalias and Osio offices of McKinsey & Co., where he led strategy development for clients in multiple industries in the United States and Europe. Just ahead of his opening keynote presentation at Billboard's MECCA conference on

Sept. 11. Billboard caught up with Reddick to discuss the company's evolving music strategy, the growth of mobile entertainment to date and the remaining challenges that must be faced in order for the industry to expand even further



Very well, both in terms of adontion by people who buy a Power Vision plan that are registering and downloading music, and the number of songs they are downloading. The rate of adoption is limited a bit by the number of handsets that are out there capable of downloading music. That is a key thing for us-to get those into people's hands. There are fewer music-capable phones out there than there are iPods and MP3 players running around. As the market continues to proliferate with music-capable phones. we are very comfortable with how that will expand.

What was the thinking on the "buy two songs, get one free" initiative you launched with the music store?

That was to get beyond the novelty of buying just one or two songs. It also allows us to test the market on price elasticity.

What's your take on bundling offers versus a la carte offers?

how to bundle music, as well as entertainment in general. The level of bundling has been limited in the past by physical distribution. As things go digital there's no reason why you couldn't come up with a lot more creative hundles. There's no reason why there can't be bundles of five sones rather than the 13 tracks you get on a CD. There's no reason that, with rights holder approval, it can't be mixed across some other themes. And there's no reason it has to stay within just the music genre. It could be a pack of music and art and potentially games, or entry into a fan club that could be bundled to. gether into a package the customer purchases.

We're in a new pioneering era of

Why bayen't we reen more bundling efforts in the United States? What have been some of the factors limiting experimentation with such initiatives? There are a few limiting factors.

First, the billing systems. The carrier is the primary billing interface. The ability to specify several items at one time, provide it to the customer, and have it all come out on one bill sounds pretty simple to the casual observer. But it is actually very complex. It's something carrier billing systems have struggled with. Everybody gets that, and everybody is working on it. It's just a matter of timing. Over

the next 18 months you'll see the carrier billing system limitation drop considerably There is also the issue of how

comfortable rights holdersartists, management, labels-are having their wares bundled in ways they didn't conceive of when they created the music or entertainment piece. Another limitation is the ability of the market to absorb new product messages. There is a certain simplicity around a digital track or \$1.99 videos from Apple. But when you offer more choices to customers you can introduce

more complexity, too. What can the industry do to drive more consumption of ringtones and mobile downloads?

This market really needs some offthe-phone and off-carrier marketing to really stimulate and tell people what you can do. The fact that you can download music products to your phone is not a ubiquitous message when people talk about music

One of the things that would help stimulate the market more would be for the labels and other people with an interest in growing the market to spend more marketing dollars. It is one of their fastergrowing areas, even if it is not their

largest distribution channel. Now is the wireless industry's relationship with the music business evolving?

Labels respect what is the same versus what is different in distributing music over mobile. Clearly ringtones are different than regular downloads. And we think over-the-air downloads are different than PC downloads. They understand and seem to respect that. unlike other broadband services where the network costs are seem-

ingly zero, there are network costs associated with what we're doing

There has been an increase in holding back digital singles for the PC to push windowing strategies for ringtones and over-the air downloads. Thoughts?

It's a win-win. We end up in the window when there is some heavy promotion around the artist, when there is some pent-up demand, and this is the only place you can get it. It's also great exposure for the artist. But there could be a lot more windowing going on. Right now, it's happening on a select hasis. It's not like there is a standard window that has developed like with movie releases.

How important are windows to maximize the success of sales?

They sell better. But we also promote windowed ringtones. So you have to account for a couple things: Is it the scarcity or is it because we are featuring the ringtone?

Does that mean that windowing doesn't drive sales in and of Healt?

Carriers have limited ability to feature every release, so if you hold everything back and make it only available through the carrier and the carrier is not featuring it, that could be problematic for a label. On the other hand, you could see an evolution where there is formal windowing. If that becomes standard practice then people will say, "This is OK, this is where I go to get it." That could go to some of the pricing differences between mobile and PC. It is possible that you could say that the window is one of the advantages of getting music on mobile. You are in a select group able to get a download a week or two before your friends can get it.

'There's no reason why there can't be bundles of five songs rather than the 13 tracks you get on a CD.







EVANESCENCE CONQUERS DRAMA WHILE UNLOCKING 'THE OPEN DOOR'

PHOTOGRAPH BY FRANK W. OCKENFELS 3

Amy Lee is sitting cross-legged in a lounge chair on the roof of New York's Dream Hotel. She's decked out in worn jeans and a Joan Jett T-shirt, and her pale-blue eyes are translucent—a sharp contrast to her long dark hair.

In the past three years, her band Evanescence has skyrocketed to fame thanks to its 2003 Wind-up debut, "Fallen." which won two Grammy Awards and has sold 6.5 million copies in the United States, according to Nielsen SoundScan. But as quickly as the band hit the blg time, the threads that held its members together began to fray. Cofounder Ben Moody abruptly left mid-tour in 2003; his replacement, former Cold guitarist Terry Balsamo, suffered a stroke last year, and bassist Will Boyd, whom Lee has known since middle school, opted out of the group in July.

Adding to the drama, Lee split from her boyfriend, Seether frontman Shawn Morgan, and changed managers. But the artist says the trials have made her stronger and more independent. "It took me a while to figure out who I was," she says. "I'm the youngest person in the band. I'm the leader of the band. I'm a chick. I learned how to say no and draw boundaries."

Indeed, Evanescence's new album "The Open Door," due Oct. 3, is an ode to a stronger Lee. As Wind-up founder/CEO Alan Meltzer notes, "She is the female voice of her generation. She's come into her own as a writer and a singer. She made this record with no label involvement. It was all her." >>>.

"Fallen" was a multiplatinum smash. Were you under pressure to produce a follow-up that could stand up to it?

I think people sometimes lose the love of what they do and just try to put out another record. That's a crime. If you don't feel it, wait until you're hungry for it. What's the point of making a huge piece of music if it's not for the love of the art

It took longer than I thought. But, I am a perfectionist. We took all the time we needed and wrote and wrote and wrote and wrote and wrote and wrote. It wasn't good, I three 'it away. I wanted every piece of it to be as good as it possibly could be. We accomplished what I wanted, which was to do something that I was more proud of than what I'd done before. I constantly have to top myself, it's just the way I am.

Is "The Open Door" thematically different from "Fallen"?

What music is for me and what Evanescence has been is me purging all of the negative and hard, difficult experiences that I've had in life. Naturally that's still coming across, I'm still purging the trials. I feel like this album comes from a place that is not so hopeless. The first album, I was talking about the hard stuff, but I was also wallowing in it. I wasn't strong enough to

take a stand and say no in a lot of situations. Illisten back to "fallen" now and definitely hear all the vulnerability and the fear and all the childish things in me that are just human. But I've grown so much now. The lyrics on the new album are looking for the answers, looking for the solutions, looking for the price of the price is the standard of the stan

Have you matured?"
Yes, I've learned how to say no. This is a bad situation. See the signs and say, 'I'm out of here.' Especially in relationships. You have to be willing to jump off the cliff and know that when you get to the bottom that it's going to be way better, and know it could also be crash and hurn. Those are the times in my



'I listen back to "Fallen" now and

now and definitely hear all the vulnerability and the fear and all the

childish things in me that are just human.'

-AMY LEE

life that I've really broken through and had great joy, because I took those chances. At least when you're at the bottom and all alone again and starting over, it's a clean slate.

What is it like having such a different configura-

The biggest difference is Ben [Moody]. We formed the band together. We were the main writers. Without him, it wasn't like I was thinking. "Oh, my God, what am I going to do?" It really had gotten to the point where it was so horrible and dramatic, it was a relief and I knew the band could continue. When it came to writing, I had so much by then to write about, it was

spilling out of me. I didn't know how to stop writing. I have so much more freedom to do everything myself this time, for a lot of reasons. I wanted to prove that not only could do it myself, but I could met a better album than before. I've never really tried to exit, say OK and just start writing and go for it and have anyone to answer to, at all, I'm the boss. Here we coll I'fl sayks. I figure it out.

Terry Balsamo replaced Moody and has become your songwriting partner. How do you guys write together?

It's a completely different writing process [than with Moody]. He's completely laid-back. There's no pressure of wanting to rule the world. It's just about writing great music.

Terry and I will just sit in a room and jam. As simple as that is, it's completely different for me. I was so insecure at the time, though I didn't realize it then. I thought I was strong. It's so hard to let yourself be vulnerable. In front of a huge audience, it's not so bad, because it's just a sea of people. But in front of two people you know, it's impossible. It was a first

for me to just make music as we go. Why are there so few female rockers today? In the music industry today, there are a lot of hole

In the music industry today, there are a lot of holes. There are things I miss, like great female rockers like Joan Jett. She totally inspired me and inspired guys and everybody everywhere. Where did they go? It seems like if there were any women in music, it was either R&B or easy listening. No one was rocking. No one had the real power, not the sex appeal, the real power of rock'n'roll. We need chicks in rock.

"Fallen" was first released in the Christian market.
Do you consider Evanescence a Christian band?
Can we please kip the Christian thing? I'm so over
it. It's the lamest thing. I fought that from the beginning; I never wanted to be associated with it. It
was a Ben thing. It's over. It's a new day.

You are prepping for a major tour. What are your expectations?

We just started rehearsals. I was really stressed. It's been two years since I've been onstage.

More than that, Terry had a stroke. It's been about nine months and he's doing great. We had our first day of practice and he's playing guitzen on every song. That is such a big step. There was so much pressure, but I didn't want to hire another guitar player. We wrote this record together. I knew he was going to get better. I knew he'd make it just in time. The doctor couldn't believe he was still also.

Our band has been through so much together by now, we couldn't be more tight onstage. We love each other.

You were still in your teens when "Fallen" broke. You seemed overwheimed by the fame and gillen Are you more comfortable in your skin now? I don't feel that nervous about it anymore. In the beginning, I was so wide-eyed. It's fun now. I used to think I didn't belong, like veryone thinks! I'm a dork,

everybody hates me. When we won those Grammys, I remember standing there after winning best new artist, and people were clapping, but they weren't sure why, they didn't know who we were. I premember trying to get out my thank yous to this sea of faces who were thinkings. "Who are you, and why should I care?" I don't feel like that armore. Especially after writing this alboun, I feel like I am an artist, and I respect my-self a lot more.

TOURING SMART Evanescence's Globetrot More Relaxed

A couple of years have passed since Evanescence toured the globa in support of its multiplatinum 2003 debut, "Fallen," and the band is eagerly awalting round two. "They're very excited to get the [new] music out there and have a chance to play it," says manager Andy Lurle of 110 Management.

The rockers haven't long to wait; another worldwide trek is in the works. This time around Evanescenca will take a slightly different, more relaxed approach to global domination. "They intend to tous maret this time," Lurie says." I bink they suffered from a little burnout tast time because they didn't build in any reasonable breaks. They pretty much toured nonstop for up to 18 months."

Seventy concerts reported to Billboard Boxscore between Feb. 25, 2003, and Aug. 14, 2004, show that Evanescence pulled in \$8.6 million. Twenty-three of those gigs were sellouts.

Two days after "The Open Door" hits stores Oct. 3 via Mindrug Records, Evanescence will embark on the first of its jaunut, playing 17 dates in 1,200-1 to 3,100-capacity verues across the United States and Canada. Tickets range from \$325 to \$335, and New York-based bands Revestation Theory supports on all dates. The idea was been deep the about supports on all dates. The idea was been deep the about purposes the state of the state of the playing close and personal. "This is cort of their way of thanking fans for being so palient," Lurie says.

Creative Artists Agency's Jenna Adler, who represents the band in North America, says New York's Hammerstein Ballroom and Los Angeles' Wiltern LG sold out immediately fol-

lowing the Aug. 19 general on-sale. "It definitely created the buzz we wanted," Adler says. "They had such a huge first record that people were wondering if, on this second record, they could continue this growth pattern. It's quite obvious they have."

Along with the upcoming trek linked to the release of

Along with the upcoming free linead to its release of "The Open Door," After says is a steatagically coordinated with Wild-up to give the album's first single, "Call He When You're Sober," radio play to build interest in ticket sales. "What you see happening more and more is labelt and agencies collaborating more in terms of settling up an artist and making sure all the 1's are crossed and the 1's are dotted," she says.

After the North American run ends Oct. 29, Evanescence will head to Europe to play 2,000 - 104, 400,000 - spacify venues. From there the band will return stateside for radio concerts (including top 40 radio station willYZ (Z100) New York's annual Jingle Ball) and TV appearances. Then it's off to Joan, Australia and New Zeladnot for right in the new Joan, Australia and New Zeladnot for right in the new London of the Company of the Agency Group books the band wortlevide (average South America) unto 17 AGS 10 to node of files.

Once spring rolls around. Evanescence plans to revisit North America to play \$,000- to 7,000-seat buildings. The intent is to hit secondary markets for a six-week run, says Adler, who explains that it's better to take gradual steps before upunping to amphitheaters and arenas. "We don't want to go zero to 60 in a second," she explains. "I think it pays to



take the appropriate steps at the appropriate time, and leave people wanting more avery time." Ticket prices will most likely stay in the range of \$25-\$35, she adds.

Another key place of interest is South America. Lurie notes that Evanescence has a strong following in the region, and didn't have a chance to tour there the last time around. The band is also scheduled for a two-song appearance at the MTV Video Music Awards Latin America, which takes place Oct. 19 in Mexico City.

—Mitchell Peters





THE ONES THAT GOT AWAY

Five Summer Concert Dates That Fell Short Of Expectations BY RAY WADDELL For years, the mantra of the live music business has been, "There are no bad shows, only bad deals."

While business is up and there have been some major—and well-chronicled—successes so far in 2006, the touring highway is littered with a few stiffs as autumn arrives.

Promoters, agents, managers and venues are, for obvious reasons, reluctant to talk about shows that don't do well. The artist psyche is best handled with care, and human nature dictates that accepting blame is difficult. Besides, today's box-office dud may be tomorrow's advance sellout, and no one wants to jeopardize future business.

Few tours are a failure across the board. If ticket sales indicate a tour will be a total dog, in most cases it will be reconfigured, post-poned or even cancelled before it ever gets out of the gate (Lollapaidoxa 2004 is the poster child for the last scenario). Many dates on a leas-successful tour will at least break even. It could be that only a handful of dates, or just one, do not work out financially.







There are many reasons why a show can do poorly. Perhaps radio did not get onboard; there was another, bigger event in the market at the same time; weather killed the walk-up; or too many same-genre shows hit the area in a narrow time frame. Promoters have to cast a wide net when casing potential pitfalls today.

Sometimes a show only looks on the surface like a failure. In many cases, promoters invest in an act, venue or market and look at low attendance as the ante to be in business with the artist for the long term. In other cases, attendance looks low but the gross puts the date over the top.

Rottom line, no judgment on any of these tours or acts should be passed based on the information presented here. These are stand-alone examples intended to provide information and insight.

In any case, here we have a rare look at some shows that some might say underperformed. We give the promoters' perspective because, after all, they are the ones that put up the money. Sometimes great talent, creative promotion, a fair ticket price, a beautiful venue and a Saturday night aren't enough. To

paraphrase Yogi Berra, "If people don't come to the concerts, you can't stop them."

SOUNDS OF THE UNDERGROUND

Merriweather Post Pavillon, Columbia, Md.

July 17	
ATTENDANCE:	1,875
CAPACITY:	10,000
PERCENTAGE OF CAPACITY:	18.8%
GROSS:	\$55,312
TICKET PRICE:	\$29.50

IMD The Sounds of the Underground tour, now in its second year, is a Warped-styled hard-rock package that this year featured As I Lay Dying, In Flames, Trivium, Cannibal Corpse and others. Conceived by Tim Borror at the Agency Group, the tour is produced with House of Blues, Ferret Records label executive/artist manager Paul Conroy, Ferret owner Carl Seversen and artist manager Larry Mazer.

Promoter Seth Hurwitz of I.M.P. says that without the success of such tours as Ozzfest and Warped, SOTU would have meager expectations. "If you look at [the bill], there are no big bands on there, so you're basically selling the concept, and people don't pay to see concepts." Hurwitz says. Warped producer "Kevin Lyman has made it look easy, but he's worked years and years on it, done a great job, been true to his integrity and vision, and it takes a long time

Hurwitz adds that he does not think Borror and his partners expected instant success with SOTU. "I think what he's trying to do is begin that long process himself," he says. So why did Hurwitz buy the show?

"I like Tim, I like his energy, and I thought it was worth giving him a shot to get this thing started," he says. "It might have done a little better, but all along Tim had sold this as, 'Maybe we can build this into something.' He certainly wasn't asking a lot of money for it."

Hurwitz says the show wasn't really a big loser for I.M.P. "It wasn't a lot [of money] to begin with and Tim even worked with us after that without much prodding, because he has a vision for this thing," he says. "A lot of these bands could sell out the 9:30 Club (in Washington, D.C.), but he certainly didn't have one really big act to play off of."

Hurwitz says he wouldn't call the show disappointing because I don't think anyone expected much more than it did. I would say, actually, getting 2,000 people to go see a bunch of bands that a lot of kids had never even heard of isn't too had."

And would Hurwitz book SOTU again? "It depends on how Tim behaves in the coming year," he says.

Coors Amphitheatre

Englewood,	Colo.
June 13	

ATTENDANCE:	1,161
CAPACITY:	6,473
PERCENTAGE OF	CAPACITY: 17.9%
GROSS:	\$44,015
TICKET PRICE:	\$39.50, \$27, \$24, \$21
PROMOTER:	House of Blues Concerts

A percentage capacity of slightly less than 18% is actually quite generous for Ashlee Simpson at the Coors Amphitheatre, which can accommodate 16,823 with the lawn included. That lawn must have looked vast on June 13. "Sometimes capacity isn't the criteria," points out Alex

Hodges, executive VP at House of Blues Concerts. "It's your original projection," he says. "It's the same general thing except you may have a 19,000-capacity venue set

up as a theater for 6,000, modeling a show for profit at 4,000 (in ticket sales), then lose your shirt and shoes and socks at 2.000 Hodges says "timing is everything" and it was not in Simp-

son's favor for this show. "She needed hot product to meet the expectations that we had set," he says. "Radio and sales of product, no matter if it's downloading or in-store, are still essential. Alluding to the "bad shows/bad deals" adage as it relates

to the Simpson show, Hodges says, "What makes a good deal [is] being able to sell according to expectations. She'll be back and hopefully to a full house next time,"

GRETCHEN WILSON

Merriweather Post Pavilion, Columbia, Md.

PERCENTAGE OF CAPACITY:

2 218

10,000

\$96.480

\$45,\$30

Wilson opened for Kenny Chesney and then toured with fel-

low Muzik Mafia members Big & Rich the following year.

She stepped out as a headliner in 2006, selling well in mid-

denced by the Merriweather show, the failure of which Hur-

believing in her as an act because I felt she was a very strong

personality. I thought it would simply be a country show that

people would want to go to," Hurwitz says, "I believed

in her, no one else did, everyone warned me and I

Hurwitz says even though local country radio

And with tickets at \$45-\$30, it wasn't high prices

that kept attendance down. "I don't believe it ever is a

ticket [price] issue." Hurwitz says. "I still believe she's a head-

got behind the show, "clearly [Wilson is] not ready

to headline venues of this size. I don't really know

why. She seems to be a pretty popular figure all

liner and perhaps just a bit ahead of the curve."

But larger venues have been a tougher nut to crack, as evi-

"This was a case of me just not taking people's advice and

22.2%

IMP After breaking big with "Redneck Woman" in 2004, Gretchen

June 18

CARACITY

GROSS:

ATTENDANCE:

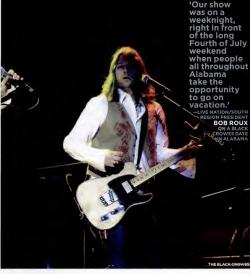
TICKET PRICE:

capacity venues.

witz blames on himself.

didn't listen. So I got whacked."

PROMOTER





Cricket Pavilion, Phoenix July 1 ATTENDANCE:

7 270 CARACITY 20.001 PERCENTAGE OF CAPACITY: 36.4% \$278 Q52 TICKET PRICE: \$67.50, \$9.69 DROMOTER: Live Nation

With the highest attendance of any of the shows ex amined here, the Counting Crows/Goo Goo Dolls tour was relatively strong for much of the summer. The Phoenix date happened to hit at a bad time, according to the promoter.

Radio was onboard with a ticket prome and the tour was sound, so why didn't it draw 10,000-plus people? "I'll tell you why," says Danny Zelisko, president of Live Nation/Arizona, "It was

Fourth of July weekend." Historically, people leave Phoenix on that week-

end, Zelisko says. "Let's say people will pay \$140 for a good pair of tickets," he points out. "If you've got that kind of dough, chances are you're going to spend some money and go somewhere cooler," he says, referring to the temperature.

So, 7,000-plus paid is "not bad," Zelisko says, adding that if he had the chance, he'd buy this package again. "I would love to have that show in the spring

before school lets out," he says, "In April or May I think I would've had over 10,000 people."





THE BLACK CROWES ROBERT RANDOLPH, DRIVE-BY TRUCKERS

Verizon Wireless Amphitheatre Pelham, Ala.

June 28 ATTENDANCE 3.074 CARACITY 10.479 PERCENTAGE OF CAPACITY: 29.3% GROSS: \$107.590 TICKET PRICE: \$35 PROMOTER: Live Nation

On the surface, a Southern-fried bill like the Black Crowes, Robert Randolph and Drive-By Truckers in the Birmingham, Ala., market looks like a nobrainer. But the disappointing numbers for the show are a perfect illustration of why the touring business is so tough.

Live Nation/South Region president Bob Roux says he "made a mistake and did not follow my gut or the research the way I should have" when he booked the show, "Our show was on a weeknight, right in front of the long Fourth of July weekend, and people all

throughout Alabama take the opportunity to go on vacation all along the Gulf Coast for an extended break," Roux says. In addition, the show was the Crowes' third in Birmingham

in slightly more than a year. "They played City Stages in June of 2005, then came back for a fantastic show at the Alabama Theater in the early fall,* Roux says.

He is quick to add that "even on the third time through a pretty small market in one year, the Black Crowes still did business well above the theater level on that (Pelham) play, and that is a true testament to the band's live show and their relationship with their core fans. I felt bad about the results, and I won't make the same mistake again."

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business vision.

igital entertainment in all its forms continues to command the attention of the entertainment and technology industries. It represents the future of both businesses, and it's oper that has yet to fully take shape.

The companies profiled in this Power Players report have a front-row seat to this history in the making. They are the pioneers that are building this digital future, on their own or in partnership with others.

Billboard's editors compiled this top 20 list based on the successes—and in some cases, failures—of key companies in the last year. Contributing to the selection, ranking and profiles are digital/mobile contributor Antony Bruno and business correspondent Brian Garrity in the United States, contributing writer Juliana Koranteng in London and Asia bureau chief Steve McClure in Tokyo.

These selections represent the broadest cross-section of the converging industry, including record labels, wireless operators, computer companies, phone manufacturers and digital retailers of all stripes.

Everybody involved in digital entertainment can boast of a vision. This list is based on action and the ability to make a vision a reality in the marketplace today.

-Antony Bruno

PowerPayers

Apple Computer

Steve Jobs, CEO apple.com

Just when it seemed like Apple Computer's vise grip on power in digital entertainment couldn't get any tighter. it did. During the last 12 months the company successfully stared down music industry executives in a debate over variable pricing and trumped the Beatles in a copyright clash over the Apple brand, It also transformed

the market for flash-based digital music players with the Nano, and kicked open the door for music video sales and TV show downloads. with its video iPod. Reports are swirling that a widescreen video iPod and movie downloads could be on the way in the next year.

Still to be seen is if and when Apple makes a move to meet competition from the wireless industry head-on. "We don't think that the phones that are available today make the best music players; we think the iPod is." Apple CFO Peter Oppenheimer said in July, "But over time that is likely to change, and we're not sitting around doing nothing."

But challenges are mounting. The debate over interoperability is intensifying, and archrival Microsoft has plans to launch its own competing device/service combo for the first time with its Zune brand. Regardless, Apple is the undisputed winner of Round One, Let's see how it fares in Round Two.

Yahoo Music Sunnyvale, Calif.

David Goldberg, VP/GM of music vahoo com



Although Yahoo still won't discuss its Music Unlimited subscriber number general consensus is that the servi ging behind its competitors. But you can't measure Yahoo's impact on the digital music landscape in subscriber numbers alone. When Yahoo first launched its beta mobile

subscription service for \$5 per month, it sparked a price war that many believe kept Microsoft out of the subscription game altogether. When it became the first digital retailer to offer an a la carte download from a major label sans digital rights management (Jessica Simpson's "A Public Affair"), speculation followed that it would soon begin offering additional unprotected tracks. With 350 million streams per month, its video service has effectively supplanted MTV as the place to catch new music videos, and its new fan-remix series helps extend the freshness date even further.

Yahoo Music chief David Goldberg continues to rally for DRM-free music, and industry sources are whispering about a pending mobile play on the distant horizon. Clearly, Yahoo will continue making its presence in the marketplace known.

MvSpace Santa Monica, Calif. Chris DeWolfe, CEO

myspace.com When News Corp bought social networki



powerhouse MySpace last yest, many w afraid the irreverent hodgepod erated content would go corporate under the rule of Rupert Murdoch. But the service has quadrupled in membership since the purchase, and with 1 billion page views per day, it is the top-visited internet destination in the world after Yahoo

Musicians of all stripes maintain MySpace pages, and new technology promises to let them sell their music directly to fans via the service as well. Its record-label venture has gotten off to a rocky start, although it has proved quite adept at promoting local live concerts at the drop of a hat.

The service has even created its own economy, with startups emerging with services that let artists sell full songs and ringtones directly from their MySpace profiles. The Web site is quite simply a marketing gold mine. It gives users complete control to do what they want, when they want, and in doing so has illustrated how the Internet of tomorrow belongs not to big media, but the individual.

Universal Music Group New York

Doug Morris, chairman/CEO imusic com

albums that generate them reach stores.



Industry kingpin Universal Music froup is not afraid to throw its weight arous music arena, either in the U abroad via Universal Music Group International. The company, the U.S. leader in digital mar-

ket share, is investing in mobile-phone plays like Amp'd and in its own Move U service; distributing its own music video channel, IMF, via new telco TV services from the likes of Verizon; and making waves by opting to delay digital distribution of some hit radio singles until the

UMG became the first major to have a No. 1 album on The Billboard 200 with more than one-quarter of its sales coming from digital retailers: Jack Johnson's "Sing-A-Longs and Lullabies for the Film 'Curious George' " (Brushfire) in February. The company wants to expand its digital sales to keep pace with the shift away from CD sales. "The object of replacing the falling physical formats with the growing digital ones is very achievable in the near future," says Larry Kenswil, president of UMG eLabs.

Microsoft Redmond, Wash. BIII Gates, chairma

microsoft.com Microsoft has accomplished what until pre



music, videos and movies.

viously has been almost unthinkable: It h supplanted Apple Computer in the hype cycle for a pending digital-music device. Microsoft dropped a bombshell with the introduction of its Zune strategy, which is not only a WiFienabled MP3 player, but a service that will allow users to share and recommend music across a range of devices,

including the Xbox 360 and Windows-powered mobile phones. With an expected advertising budget to match its Xbox 360 launch, a successful effort would achieve something the music industry has long desired: competition in digital retail. "When they focus on execution and delivering a particular set of value to the consumer,

they bring a lot to the marketplace," says George White, Warner Music Group senior VP of strategy and product development. Microsoft continues to support the PlaysForSure ecosystem of devices and services competing with Apple, and the Xbox Live gamer community is becoming a vehicle for promoting new

Warner Music Grou New York

Edgar Bronfman Jr., chairman/CEO wmq.com Label executives stress the ne



big when it comes to driving g Music Group chairman Edgar Bre underscored the point at a Goldman Sachs investor conference in October 2005. "Twenty years ago we gave our music videos

to MTV, and MTV has since created an outstanding business," the WMG chief noted. "Even more recently we have been selling our songs to iPods, but we don't have a share of iPods' revenue. We have to keep thinking how we are going to monetize for our shareholders the value we are creating for so many other streams."

Bronfman and company are betting on digital, and have transformed its structure. Included: a joint venture with Korea's SK Telecom: an e-label Cordless from former Elektra CEO Jac Holzman; partnerships with indie record stores to launch digital sales and "mobile music bundles" of audio, video, graphics and text in a single, downloadable file. Still on the way, a plan to sell albums on DVDs instead of CDs.



FROM YOUR PHONE

Your phone can do much more than make phone calls. Accessing and buying content like ringtones, music and video has, until now, been an experience that only the most enthusiastic gadget fan would consider. The barriers to consumption and revenue have been high. That is about to change.

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KDDI

Tadashi Onodera. chairman/president kddi com

KDDI is Japan's second largest mobile operator, but the Tokyobased company is the country's clear front-

runner when it comes to delivering music and music-related content via mobile phones. Since November 2004 KDDI has sold more than 50 million fulllength songs through the Chaku-uta Full service, and in May it launched the Lismo Music Store, which allows users to download Chaku-uta Full content via personal computers.

"Much of KDDI's success in mobile music is due to the fact that they have moved so quickly and aggressively to bring new music services to market." says Steve Myers, president of Tokyobased software developer Theta Music Technologies, "They've enjoyed firstmover advantage with chaku-uta [mastertones], full-song mobile downloads and an integrated PC-based service . . . they were first to offer flat-rate plans for data. Without the flat-rate data plans. full-song downloads would be far less popular than they are today." Myers also savs KDDI has "the fastest thirdgeneration network speeds in Japan. [and] the widest range of music services."



Sonv BMG Music Entertainment

New York Polf Schmidt-Holtz, CEO sonybma.com



Sony BMG has spent much of dogged by controversy. Its use of flawed copyprotection technologies on CDs caused a PR backlash that continues to resonate. It has pushed Apple Computer to embrace variable pricing sooner rather than later. And members of the Allman Brothers Band and Cheap

Trick have alleged in a class-action lawsuit that the label group underpaid artists for digital music transactions.

But in the process Sony BMG has been at the fore of the conversation on some of the industry's toughest and most debate-worthy topics. During the past 12 months Sony BMG also launched Italy's first digital label and embraced the use of Web 2.0 technologies like RSS feeds and viral video for promoting its artists. Next up for the major: driving increased revenue diversification from new products and items previously used only for promotion.

T-Mobile International Bonn, Germany

René Obermann, chairman t-mobile.net



While its parent company battles for mark share in the United States, T-Mobile Int national is a rising star. The international carrier unveiled an 18-

month exclusive Pan-European partnership with British artist Robbie Williams and his management company IE Music in July 2005. No carrier has ever before committed to one artist on this scale. T-Mobile is head sponsor of shows in key markets during Williams' current European tour, which sold a record 1.6 million tickets in one day, and is now in the 2007 edition of Guinness World Records for most concert tickets sold in a single day.

The partnership led to exclusive content for T-Mobile subscribers, including a mobile-TV channel dedicated to the tour, a Europe-wide TV ad campaign; and support for Sony Ericsson's special-edition Williams handset. By the end of 2005, some 250 000 of his tracks were downloaded via T-Mobile in five countries.

"The deal has put Robbie Williams at the leading edge of the digital revolution to get music to the fans faster and more easily than ever before," IE Music partner Tim Clark says

FMI Music London

emigroup.com



EMI Music is on track pulifill its p clared goal to produce of its re digital sources by 301 tivities have ranged from major trials to full com mercial ventures encompassing full-track downloads, master ringtones, Bluetooth mar-

keting and other third-generation mobile entertainment, EMI made its recordings available to GNAB, a Pan-European peer-to-peer downloadable-music service, and to Qtrax, the world's first ad-supported P2P music service.

Additional initiatives include Placebo's collaboration with French wireless carrier SFR in March and Robbie Williams' Europe-wide exclusive 18-month partnership with T-Mobile. In June, it linked with PayPal, eBay's international secure online payment system, to encourage fans to buy music safely via mobile phones. And it helped to make international repertoire available in Turkey's digital market for the first time in June via a deal with local mobile operator Turkcell.

"We're not simply digitizing an old business model," EMI vice chairman David Munns says. "We are embracing and creating new business models."

The Harry Fox Agency New York

Gary Churgin, chairman/CEO harryfox.com



Tired of waiting for royalty rates for on music subscription services to be negoti own hands late last year. In a strategy shift, the mechanical-rights agency changed its licensing terms for new subscription services. asking for rates that are substantially bigher

than the services have been willing to pay. The move at the time left at least three proposed subscription services-two of which would spend "several millions in marketing"-stuck in licensing-negotiation limbo. With big names like Microsoft, Target and Amazon still eyeing the market, publishers have served notice on the digital music business that they cannot be overlooked in the development of new models.

Harry Fox chairman/CEO Gary Churgin explains, *Everyone else in the online music economy is profiting, including the record companies. In order to ensure that publishers and songwriters begin to be paid for the use of their music by these services. HFA is seeking to enter into agreements with individual services at mutually acceptable rates pending the establishment of an industry wide rate."

RealNetworks

Rob Giaser, chairman/CEO realnetworks.com



Now claiming more tha 6 mil bined monthly users of Radio Pass services fore of the budding music subscription busi ness. But in its biggest coup of the last 12 months, the Seattle company settled a longstanding antitrust lawsuit against Microsoft

for \$761 million last October,

The settlement included integration of the Rhapsody music subscription service into Microsoft's MSN search, instantmessaging and music-store services. The two companies also agreed to make their digital rights management technologies interoperable and partnered on several online gaming initiatives. None of this is stonning Microsoft from developing its own

competing services, but Real Networks chairman/CEO Rob Glaser, sitting atop a fresh pile of cash, is viewing the glass as half-full. In July, he told analysts that Microsoft's plan is "a great opportunity to partner with a number of other companies who make excellent hardware and who are open to integrating tightly with . . . Rhapsody."

Verizon Wireless Basking Ridge, N.J.

Denny Strigi, president/CEO verizonwireless.com

fee formerly required to download full songs

w nue all the major wireless carriers are inte ested in the mobile-music game, none has be as appressive as Verti the company dropped a huge price barrier to mobile music by eliminating the \$15 monthly

via the VCast Music service. The company is also positioning the new Chocolate from LG as its flagship music phone. While not the same closed ecosystem as iPod/iTunes, the strategy rings familiar. For its next act, the company reportedly is lowering its "walled garden" approach to allow subscribers to buy ringtones and other content directly from third parties, and it continues to add more label content to the now 1 million tracks in its full-song music catalog.

Verizon is very bullish about its mobile-music business, advertising it more heavily than its competitors and in the process it heavily promotes such acts as Shakira, John Legend and Yellowcard. It sponsors concerts, buys advertising on all manner of media and puts the music front and center.

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PovePaves

MT Van Toffler, president of MTV Networks Music, Logo and Films Group mtycom

MTV finally stepped up to the digitalmusic plate with Urge and did so with conviction. In a first, it partnered with Microsoft to integrate Urge into the new Windows Media Player 11. The result is a strong partnership between software and service, with tracks stored on a PC blending seamlessly with streamed subscription tracks stored online.

More broadly, MTV is on a digital mission to expand its brand and content to multiple platforms online, mobile and beyond, MTV.com, Overdrive, VSpot, mtv Über and Made Hear are just a few of the company's digital initiatives gaining traction.

According to MTV president Christina Norman, the company is thinking not only about extending archived content

> to new platforms, but also creating original programming for each new digital outlet as well.

"There's always going to be lessons and successes," she says. "Just like TV, there's shows that work and shows that the audience completely rejects."

YouTube San Mateo, Callf.

Chad Hurley, founder/CEO voutube.com



The rise of user-generated content sites, led by YouTube, has sparked a revolution in the sharing of music widens acro mthe Web. The problem is that much of the distribution taking place, outside a select number of promotional deals, is happening without the approval of record companies.

The site, which now claims more than 13 million monthly visitors and 100 million streams daily after launching in February 2005, has caught the attention of the entertainment industry. Labels want to stop the sharing of their popular videos on the rapidly expanding site to protect growing revenue from ad-supported on-demand video-streaming and video-download sales

But there are signs YouTube wants to play ball. It inked a pact with NBC in June to preview its fall TV season, and reportedly is in talks with labels and other entertainment companies about licensing content as well. "Bringing more entertaining and exclusive content to YouTube helps further our goal of providing the best video entertainment experience on the Internet," CEO Chad Hurley says.

Sprint Kansas City, Kan. Gary Forsee, president/CEO

sprint.com



Sprint ushered in t ull-s download era last Oct and h passed 5 millions Sprint Music Service. But at a whopping \$2.50 a track, one wonders how many more the company could sell.

Yet Sprint's music initiative spans far greater than a la carte downloads. It includes streaming music from Sirius Satellite Radio and Rhapsody; a Sprint Music Series with exclusive access to Interscope artists; and video ringtones. The company has even made noises about bringing a mobile-subscription music service to market soon

But one of the company's biggest initiatives is almost basic: expanding the appeal of ringtones beyond the traditional base of hip-hop and urban genres. In particular, the company is putting quite a bit of weight behind country music as the next mobile hit "They've pushed the envelope in the past, and they continue

to do so," says Adam Sexton, VP of marketing and product management for Groove Mobile, which powers the Sprint Music Store.

Napster Los Angeles

Chris Gorog, founder/CEO nanster.com



Opinions of its business model may vary, but give Napster credit for its persistence. Earlier this year Napster appeared to be in serious trouble. Its stock price plummeted to a 52-week low, it has just laid off about 10% of its work force and-despite a 100% subscriber growth rate over the prior yearwas showing no signs of gaining ground.

It responded by relaunching Napster.com as a free, ad-supported service, allowing visitors to stream any song up to five times each. While the site saw a 50% increase in page views, subscriptions fell 7% in the most recent quarter and rumors of a potential sale persist. But Napster keeps trucking along, this time launching a branded mobile-music service with Sun-Comm, a regional wireless

carrier in the Southeast.

Sirius Satellite Radio

New York Mel Karmazin, president/CEO sirius.com



Sirius has been rap clos market leador XM

The Mel Karmazin-helmed Sirius claimed 4.7 million subscribers at the end of its second quarter in June-up 158% from a year earlier when it had 1.4 million subscribers, narrow-

ing XM's lead to just more than 1 million subscribers. Meanwhile the company, which anticipates more than 6 million subscribers by year's end, looks to double the number of subscribers it generates through deals with auto manufacturers.

The company still finds itself facing tough negotiations in the months ahead with the record labels over licensing rights for music and portable devices that can record satellite programming. But Karmazin is focused on growth, noting in August that Stern is "mobilized for an aggressive campaign in the fourth quarter to bring on some of the fans that he didn't get" from traditional radio last year.

Nokia

Espoo, Finland Olli-Pekka Kallasyuo, chairmai nokla com



Nokia is driven to become player. The world's biggest maker proved this int bid to acquire Loudeye, the digital-music ser ice supplier. Loudeye operates 60 branded digital-music services and stores across Europe. Africa and Asia-Pacific With shareholder and regulatory approval to buy Loudeye. Nokia will be transformed

into a leading global digital-entertainment provider. "It is our fundamental intention to offer consumers a com prehensive music experience," explains Jonas Geust, VP of Nokia Nseries Players. "We're seeing more and more convergence be-

tween music, downloadable videos and mobile TV." This will be achieved by integrating Loudeye's resources with the music-enabled phones, led by the groundbreaking N91, part of Nokia's Neeries multimedia PC handsets launched in 2005. The N91, which stores 3,000 songs and plays for 12.5 hours, is hailed as a close contender for Apple Computer's iPod crown. Nokia expects to ship 80 million music handsets in 2006, up

from last year's 46 million. "We see it as a serious challenge for

Dimensional Associates **New York**

stand-alone music players," Geust adds.

Danny Stein, CEO emusic.com, theorchard.com



Holding tightly to the concept of the Long Tail is Dimensional Associ hich ha ely on the stre built its bu and demand for indie music online and via mobile phones

The private equity arm of IDS Capital Management owns eMusic and the Orchard. eMusic touts itself as the second most popular music service online after iTunes. With an average of 5 million monthly downloads, eMusic sets itself apart not only by focusing on an indie-only catalog, but also because none of the tracks in its 1 million-strong li-

brary is protected by any digital rights management technologies. Meanwhile, the Orchard aggregates the digital rights of a catalog that this year reached 1 million. From total unknowns to the early work of now famous acts to international selections spanning the globe, the Orchard licenses niche music to online retailers, full-song mobile-download services and ringtones.

"We try to connect music that you couldn't find at the big box or traditional retailers with consumers that are looking desperately for it," says Danny Stein, CEO of Dimensional Associates and president of JDS Capital Management.

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KEYNOTE SPEAKERS







CONFIRMED SPEAKERS

- John Babbitt, Talent Manager & Marketing Consultant, Tsunami Enterta · Brandon Bakshi, Director of Writer/Publisher Relations for Europe, BMI
- . Chuck Barrett, Executive Producer, Promo Only
- · Maurice Bernstein, CEO/President, Giant Step · SuzAnn Brantner, General Manager, 3 Artist Management
- · Richard Bridge, A&R Manager, Petrol Records · Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- · Lainie Copicotto, President, Aurelia Entertainment · Mike Cruz, DJ
- . Patrick Doddy, VP of Brand imaging, Armani Exchange
- . Bonny Dolan, VP/Music Producer, Leo Burnett
- . Shane German, Artist & Label Relations Manager, SoundExchange . Geronimo, Director of Dance/Hip-Hop Programming, Sirius Satellite Radio
- . Eddie Gordan, President, Music 2 Mix . Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- . Gregory Grene, Music Producer, Draft/FCB . Hosh Gureli, VP of A&R, RCA Music Group
- Jedd Katrancha, Creative Manager, Spirit Music Group
- . Jennifer Masset, U.S. Label Manager, K7 Records
- . John Melillo, President, John Melillo Entertainment Consulting
- · Guy Ornadel, President, Ornadel Management . John Peake, Program Director, KNGY San Francisco
- Orlando Puerta, Director of Dance & Lifestyle Marketing, Warner Bros, Records
- Mike Rizzo, DJ & Remixes · Gary Salzman, President, BIG Management & Entertainment
- Ricky Simmonds, Co-Founder/Director, Audiojelly.com
- Jeff Straughn, VP of Strategic Marketing, island Def Jam
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ROCK BY SVEN PHILIPP

Basement Controversy

The Girl Who Webcast To The World Stands Her Ground

finally crossing the Atlantic.

An Internet-made sensation in the United Kingdom, Sandi Thom scored a five-album deal with RCA/Sony BMG and topped the charts after streaming a series of live concerts from her London flat. Now, three months after gate-crashing the U.K. charts with a webcam, the Scottish-born singer is taking her nostalgic blend of folk and soul stateside, ready to tell a unique story that is not without controversy.

"Smile . . . It Confuses People." Thom's debut album, is out Sept. 12 in North America via Columbia

Her public profile took off in February, when the then-unknown

singer set up a webcam in her basement flat in Tooting, South London, and streamed a live performance for 21 consecutive nights. Thom's three-week "tour" began with 60 people watching and reportedly drew 70,000 fans by the last night.

"I had no idea that the webcasts would become so popular," the freckled 25-year-old says. "It was just a great experience for me. I could make myself a cup of tea in the kitchen, then go out

Columbia's press materials claim Thom launched the webcasts because she was "too broke to go on tour." The singer herself adds that she got the idea after her car kept breaking down on the way to gies.

"It wasn't a very organized plan, it was just common sense-let's not make it difficult for people to watch this," says her manager Ian Brown of IBC Management. Soon Thom's story was all over the Internet and made international headlines; the music industry started to tune in. "At some point, we had every record company known to man down in her basement in Tooting," Brown says.

Thom was signed to RCA in April by the label's managing director Craig Logan, a former member of '80s band Bros.

The artist's debut single, "I Wish I Was a Punk Rocker (With Flowers in My Hair)" was already climbing the singles chart when major U.K. newspapers began to question whether her rapid rise me was "just too good to be true" (The Independent) or "just another rock n'roll swindle" (The Guardian). Feeling misled, the press pointed out that the "basement singer" was already signed to Scottish indie label Viking Legacy when she launched her Web tour and had a publishing deal with Windswept Panic, home to Beyoncé. Reporters discovered that streaming and bandwidth were provided for free by Streaming Tank, a professional online company. Also in question was the involvement of PR firm Quite Great, a Cambridge, U.K.-based company specializing in "fan base building" and "Internet strategy," which started working with Thom in June 2005, and counts Mariah Carey and Stevie

The singer who toured the world without leaving her basement is Wonder among its clients.

Amid these accusations, "Punk Rocker" shot to No. 1 on the U.K. singles chart, having debuted two weeks before at No. 15 on download sales alone. When Viking Legacy first released the single in October 2005, it topped out at No. 55. This week it is No. 31 on the singles chart.

Meanwhile, "Smile . . . It Confuses People," went straight to No. 1 in its first week and is now No. 24 after 13 weeks on the chart.

Columbia executives did not respond to multiple requests for comment, but Thom stands her ground as she gears up for her North American album release. "The media hyped it, because it's a brilliant story. I think it would be unnatural for them not to find something wrong with it, once a new artist is having success," she says. "I have nothing to hide. Yes, I was signed to an indie label and had a publishing deal when I started doing the webcasts. Anybody who saw my webcasts could click on my bio, which was right next to

the video. It was all there, right in front of you. Debates aside, "Punk Rocker" does not sound like your

everyday radio hit. Relying on spare percussion and Thom's crystal-clear voice, the a cappella tune wistfully looks back at, iron ically, the pre-Internet days. In it, Thom, who has been likened to KT Tunstall and Janis Joplin, laments that the '70s were over before she was born.

"We heard the single once and thought instantly this was a song we would get reaction on," says Dave Benson, PD of tastemaking triple-A station KFOG San Francisco, which started playing the song in June. "At that point, nobody [here] knew the webcam story,

"I think it's irrelevant whether or not Sandi had a little more structure in her business life than throwing up a webcam and going for broke." Benson adds. "She's a very talented artist who's found a way to reach people and do that thing we all hope for artists and our-

These days, Thom is no longer webcasting to the world; she's touring the country with a three-piece band. She just played 10 shows in the United States, including New York, Nashville and Chicago. "It was great to finally play here in America," she enthuses. "It's amazing to have people come to you after the show and say, 'Hey, I saw you on the Internet. I was there," *

Thom will be back in the States this month to promote her album, and more live shows are planned for November. "I'm really excited to come back to do more gigs," she says. "This is just the beginning."



board.biz | 47

LATEST BUZZ

TOGETHER AGAIN R.E.M. will perform three songs with original drummer Bill Berry to celebrate its induction Into the Georgia Music Hall of Fame Sent 16 in Atlanta Rerry has played only three times with his longtime colleagues since exiting the band in 1997, most prominently at the October 2005 wedding of R.E.M. guitar tech Dewitt Burton, Later this month P.F.M. will end a yearlong blatus and bit the studio to begin work on the follow-up to

2004's "Around the Sun." —Jonathan Cohen >> DIDDY PRESSES

DIDDY PRESSES
PLAY'
Sean "Diddy" Combs is
surrounded by some of
the biggest names in
music on his upcoming
album, "Press Play," Due
Cot. 17 via Bad Boy,
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contributions from
Christina Agullera,
OutKast's Big Boi, Mary
J Bilga, Amile Foxx, Nas,
Fergie and Keyshia Cole,
amon others.

-Jonathan Cohen

Barely a week after parting company with longtime keyboardist Eddle Hawrysch the Black Crowes have lost guitarist Marc Ford on the eye of their fall tour which began Sept. 7 in Richmond, Va. Ford, who reiglined the band in 2005 after a seven-year hiatus, said in a statement that he left due to concerns that "all the difficult work he has done to gain his longest neriod of sobriety ever was in jeopardy while touring." Meanwhile. core members Chris and Rich Robinson have begun work on the Crowes' first album since -Jonathan Cohen

>> AMAZIN

ARE I PA
Aretha Franklin will
receive this year's Award
of Excellence honor at
the United Negro
College Fund's 28th
annual "An Evening of
Stars." The event will be
taped Sept. 8-9 at
hollywood's Kodak
Theatre and be broadcast nationwide in late
January 2007.

LEILA COBO IC

Music

Latin Notas

Go West, Young Men

Panamanian Reggaetón Duo Takes A Circuitous Route To Success

The sudden emergence of Mach & Daddy on Billboard's Top Latin Albums chart may look like an overnight success story. But as Gloria Estefan once told me, "If this is an overnight success, it's been a very long night."

While Latin Notas recently reported the immediate factors behind the success of Mach & Daddy (Bill-board, Aug. 26), it failed to mention the lengthy groundwork that was lail dor nearly a year, since the album's release in November 2005; arrare example of a major label willing to bide its time with a new act, instead of simply relying on a quick radio hit.

Back then, Universal Music Latino president John Echevarria and senior marketing/ARR/P Walter Kolm told me about a Panamanian duo that was climbing the charts in Latin America thanks to the catchy ditty "La Botolia." The pair was part of the roster of Panama Music, which is licensed worldwide by Universal.

Conventional wisdom indicated "La Botella" could also do well in the United States, a mirror market for what happens in much of Latin America.

But, Kolm says, U.S. Latin radio initially flat-out rejected the sound. "It didn't fit any of their formats," he says. "It didn't sound like Puerto Rican reggatetin. It sounded like soca [a Caribbean dance rhythm]. I have to say, the initial radio reaction was nil." So, instead of insisting on radio, Kolm turned to club promotion via record pools. "La Botella" was sent to DJs nationwide, and by March, it started to climb club charts. Surprisingly, the first reaction was seen in Texas, which indicated to Kolm that that market was more

open to other kinds of regigated than the East Coast. At that point, with a story to tell, from returned to radio, but instead of poing to East Coast stations, he wint to the Los Angeles-based Supervisible network, which plays a mix of Latin top 40. The result was unual a tropical group inflaitly penetrating radio via the West Coast. Once Supervisible placetaring radio via the West Coast. Once Supervisible placetaing risk or chart certify and East Coast promotion this column noted early and East Coast promotion this column noted when the Coast promotion that column coast can be compared to the Coast promotion that column noted when the Coast promotion that column noted happens are compared to the Coast promotion to the Coast promotion that column noted and the Coast promotion to the Coast promotion to the Coast promotion that the Coas

for shipments exceeding 100,000 copies.

Next for the duo is a second single, "Las Solteras," which, like its predecessor, was initially worked to cable video channels and clubs before

being taken to radio this week.

Going to record pools, Kolm explains, has become his MO for acts, particularly new ones, that initially do not get radio play.

A similar plan was followed with Mexico's techno pop group Belanova, which also failed to conform to U.S. radio format despite being a hugo chart success in Mexico. Given its sound, Kolm concentrated on citus and the gay market to jump-start interest. Belanova had two brief singles on the Hot Latin Songs chart. Its debut album, "Duice Beat," peaked at No. 59 on the Top Latin Albums chart.





Paulina Rubol is often called "the Golden Girl." While the nickname is ostensibly attributed to her blonde mane and tanned good looks, it also applies to her string of top-selling albums and her oweall celebrity-laden persona. In the Latin music world, there are few, it arry, female stars quite as glam as Rubo, with her vislible cereers in TY and music, and her artitip edigree, Clier mother is Netcian film

star Susana Dosamantes.)

But unlike celebrities who sing, Rubio is a singer who hoppens to be a clearly, and her taste for picking repertoire runs toward well-crafted songs that were from radiational to adverturesome and span multiple genres, from pop to denceringed valentab. Rubio's Sept. 22 release, "Ananda," is no exception. With tracks by such respected authors and good friends as Cotil, Jusnes, Celeb Pilika and Julieta Vernegas, producers like Cachorno

López, Toy Hernández and Tricky; and a few songs Rubio penned herself, "Ananda" reflects an intriguing, yet surprisingly

open artist.

Rublo spoke with Billboard while playing her album at her Miami Beach waterfront home.

You look very relaxed considering you have an album soon to be released.

What's up?

wwarsup?

I come from an excellent year where I've become human again. I spent five years nonstop putting out albums, touring, and I think it's good to be unafraid to stop, see what's going on, and breathe and vindicate yourself as a sister, a daugh-

You don't need to be on all the time. That's such a lie. People who like to be on, maybe it's because they just hit the big one. Do you need to always be first?

ter and as a woman

QUESTIONS with PAULINA RUBIO by LEILA COSO

Nah. It's like those girls that have to go to every party and every award show.

You're a pop artist, but there's quite a bit of rock—and everything else, for that matter—on this album. Why? I have my rock side. I'm a Gemini, and

I'm very loyal with my moments. I can sing ranchera or ballads or rock. I have a wild side, and guitars bring it out. The good thing about this album is it doesn't have to fall under a single genre. Pop gives me the liberty of playing with different thythms.

You include some skits and ambience in between some of the songs. What is that?

It projects who you are and prepares you for the next track. If I fed the next song has crickets and air, well, there's crickets and air. You'll hear a motorcycle contoca a mother's message in the answering machine on Sunday moming, a fight. Everyday moments. Things you may want to share with someone that aren't very important, but I include them just the same.

There is no song titled "Ananda." Why

the album title?

It's the name of this house, and it means happiness' in Sanskrit. And Ananda was a disciple of Buddha. His most daring, freest, craziest, most different disciple. But he was the one Buddha loved best because he was real. I decided on that title because what I wanted to exude was happiness, peace and inspiration.

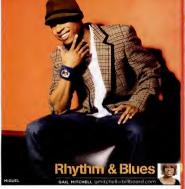
Who is this album for?

For everybody who still has a child inside. People who sharent killed their child. I know Paulina the woman, the child. I know Paulina the woman, the a friend and the artist, and the artist, and the artist, and the pull by the companion of the companion of the companion of the units, and the companion of the companion of the companion of the dices. It's an abbum for graduations, we diding, discos, for the bopfriend, the cousin, grandma, kids, gays, My pain, kids, gays, My can in general. Small, medium, large, Mescians, Colombians, Spaniards. Evening, Spaniards.

You are extremely fashionable. Elvery time I see you, I think you should be tha face of a great designer.

Well, I would love that. I'm not doing it right now, but I am producing my yoga video.





An OK Place To Be

Promising Teen Singer Figures Out Where His Heart Is At

ords). Still signed to the label.

Eatty Koo has not released

knew some of their people"

mode, Miquel was asked to

consider joining the group

after some of his demo work

end songs were heard.

Though he appeared on a

counts of the showle half-

hour episodes, Miquel ulti-

match, decided he didn't

want to be the new guy who

conflicted with the group's

Miguel says, "but it wesn't

"it was a good opportunity."

No longer with the produc-

tion company and intent on

making his solo thing happen,

Miquel met producer DJ

Curve who brought him to the

attention of Black Ice. His

"Young end Free" debut

offers up contemporary.

couple of ballads.

established chemistry

where my heart was at."

In stenderd "my people

any mare proleste

ou never know what and a second of the late of the second of th twists and turns life is going to hend you A lazz Latin and non-the group cese in point is 19-yeereventually geined some noold singer Miguel tice with the 2005 album The DED newsomer (lost Illaura of Pathy Vool (Comname Pimentel) is set to open Urben/DAS/Columbia Rec-

multiple detector Omericals fall tour which kicked off Aug 25 Also in the wines in Miguel's debut elbum. "Young and Free." It's being released Nov. 30 through Black Ice/Bungelo/Universal Music Group Distribution. The video to leed single "Getcha Hands Up" has been in rotetion on DET

Loot a chance to check out Miguelle arresting volce when he jumped onstage unannounced at the Friars Club in Beverly Hills In fact he stopped several folks dead in their tracks as they remerked upon his vocals and stage presence.

Miquel, who says it's hard to keep him ewey from e stege ("If e mic is there, why not rock it?"), hes been passignate about singing since the age of S. While still committed to the production company Drop Squed. which he signed with at 16, the San Pedro, Calif., native first filrted with national evacsure last year as a would-be member of Fetty Koo. Those with long memories will recall that the Obloshared guintet was the centerniece of the BET reality program

his lesson: "The only way to Blending R&B. hip-hop. sustain longevity is to replenlab do." Here's betting that Mirumi has what it takes for a mand while to some

> MUSICAL NOTES: Inc Adams Day Charles' longtime manager and business partner. is retiring. Replacing him at the helm of Ray Charles Enternrisas is Valerie Envin

One of the last projects Adams is producing is the Oct 3 release "Ray Sings, Rasie Swings," The album was inselved by the discovery of ver-released concert tanes of Charles recorded in the mid-'70s by producer Normen Granz in Europe, A la Natalle Cole's "Unforgettable" duet with dad Nat. Charles' vocals are paired with new recordings by the current Count Basie Orchestra. Concord Records and Starbucke Mear Music which

co-released Charles' Grammy Award-winning "Genius Loves Company," are reteaming for this effort. Several weeks leter (Oct. 24), Concord, in tendem with Monster Cable Products' new

smooth PAR through a variety of midtempo tunes and e Monetor Music division will release the first collaboration be-The singer/songwriter/proturnen Al Ingress and George ducer describes himself "as e Benson, "Givin' it Up." Guests do-it-vourself person who's Include singers Peul McCart-In an OK place right now." ney. Jill Scott and Patti Austin And in all the twiste and turns and musicians Datrice Dushen he's experienced thus far. Rex Rideout, Marcus Miller and Miguel says he's learned one Herbie Hencock.



Mark Shultz Gets Personal

Singer/Songwriter Tans Experience And Speaks To Parents

Sometimes it feels like an artist has been moving his whole life toward one album a watershed collection of server that needectly marries personal conviction to commercial accessibility. Mark Cohalter's new Word Records release "Broken & Beautiful." is disc finds the recently wed einger/conmuniter exploring a wealth of tonics including relationships, parenthood, adoption and Cod's areas One of the Christian co

nity's most compelling song writers. Schultz has experienced crossover success gaining airnlav on mainstream AC radio with the poignant hit "He's My Son * which uniced a narent's worst nightmare_a child with cancer, "Letters From War" was and both 110 Americans and Safe-Make It Home* camnaion. His last project, "Live. . . A Night of Stories and Songs."

won the 2006 Gospel Music was inspired by a sermon

laborator on "Letters From War" first few times " Schultz save The estict is a fermer name "Then my wife would see Alexander as Marchaelli de Piles Dece 'Gosh the way you phrase butarian Church and a native of things is sweet but I den't hear Collar Kan "I've had such a your heart as much ' Working good life." he says "I was with Mark he matched the right adonted when I was two weeks microphone to my voice and I old, and I have such great parente I wanted it to be a cong to thank my hirth mom for giving me the opportunity to line

The song is almost like taking her hand and walking her through my life when I was little and abusing baseball with my dad and the prayers at night with my folks and my mom reading 'Goodnight Moon ' Hove the line that says. Was this the dream you had in mind when you gave ma un? You assa quanthing to me 'Honefully hirth mome will hear this song and just say. 'You know what? I feel good ' Another album highlight is She Was Watching," a cautionary tale for parents that just felt so comfortable.* 6-1--t- 1--t- 1 t comfortable as a sonowriter than a socalist. "The fun thing for me is to write a new sone Schultz says, *Grabbing people in my church when they are walking by saving, 'Hey, I want to play this new song 'That's

the biggest thrill for me in the whole world because you get to express something and somehody gets to enjoy the moment with you. That's it for me." IN BRIEF: Austin's Bridge has signed with Daywind Rec.

ords. The trio comprises lason Buird Mike Kofahl and former Crabb Family pianist Justin Rivers Daywind has also

This is kind of a dream album for me to work with Mark Bright and Shaun Shankel as well.'

-MARK SCHULTZ



Assn. Dove Award for longform music video of the year. In March, his song "I Am" hit No. 1 on Billboard's Hot Christian Adult Contemporary chart.

Schultz made his bow in July 2001 with a self-titled debut album that peaked at No. 8 on Billboard's Top Christian Alhume chart and remained on the chart for 42 weeks. The 2005 set "Stories and Songs" debuted at No. 12 last October, and has sold 156 000 units according to Nielsen SoundScan

With "Broken & Beautiful." however, he seems to tan more deeply than ever into his personal experience—especially on "Everything to Me." a song written for the woman who gave him up for adoption. He will debut the song Sept. 20 at the Angels in Adoption event in Washington, D.C. Schultz co-wrote the song with Cindy Morgan, his col*One of the lines from the sermon was, 'Faith isn't taught. it's caught by your kids,' Schultz recalls, "They are listening a lot more when you are actually acting it out."

Shaun Shankel and Mark Bright produced *Broken & Reautiful * *This is kind of a dream album for me to be able to work with Mark Bright and Shaun as well, two great producers," Schultz says Schultz met Bright through

BMI Nashville's Jody William. Bright, well-known for his work with country acts Sara Fyans and Rascal Flatts, jumped at the chance to work with Schultz.

He credits Bright with using a different microphone that made him much more comfortable in the studio. "In the past I've had to sing the vocals over so many times that emotionally I would be at my peak for the signed Karen Peck & New River. Look for both acts to release projects next spring.

Legendary country group Alahama has recorded its first gospel album, "Alabama-Songs of Inspiration " feature ing such classic hymns as "How Great Thou Art," "The Old Rugged Cross" and "Amazing Grace," and two new songs. The album will street Oct. 24 and will be simultaneously released by RCA Records to general-market retail and via Provident

and operated by the famed Williams Brothers, is launching a new series of budget-line CDs. The first two in the Blackberry Collection-the Williams Brothers' "Cover Me" and the Canton Spirituals' "Wonderful Change'-will hit stores Oct. 3 with a \$9.98 price tag.

Music Group to Christian retail.

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Return To Commodore Lane

Young Producers Welcome Lionel Richie Back To The R&B Chart

" 'Where is it you haven't been in a long time?" Lionel Richie says Island Def Jam chairman Antonio "LA." Reid asked him, going into Richie's new album. "I Just said to LA., 'Put me with

the best of the best."

And that's where Richie is now, where he hasn't been in 10 years getting reacquainted with the Hot R&B/Hip-Hop Songs chart, where he now has the No. 23 single, "1 Call it Love". Also claiming No. 10 on the Adult R&B chart and climbing The Billboard Hot 100 at No. 70, the track is the lead single from Richie's third Island Records album, "Coming Home" (Sect.) is the lead single from Richie's third Island Records album, "Coming Home" (Sect.).

Home (Sept. 12).
As a member of '70s soul group the Commodores, Richie was no stranger to the R&B charts. That relationship dates back to 1974 when the Tuskegee, Ala, actfunked its way to its first top 10 hit ("Machine Gun"), foliowed by six No. 1s, including "Slippery When Wet," "Easy" and "Still."

Breaking away as a solo artist in 1982, Richie garnered more R&B No. 1s—and even more mainstream actlaim—with "All Night Long," "Hello," "Say You, Say Me" and other chart-

topping hits.

His heralded style-changing skill with pop and country,

though, sometimes sparked accusations of him forsaking his R&B roots. Of Bate, despite his stellar career, the Grammy Award- and Academy Awardwinning Richie was becoming best-known as Nicole's dad. The last time he put a song on the R&B/hip-hop chart was in 1996 with "Ordinary Girl," which peaked at a pallid No. 76. And III No.

peaked at a pallid No. 76. And aside from a 2003 millionselling compilation ("The Definitive Collection"), his first two Island albums, 2001's "Renaissance" and 2004's

"Just for You," have sold less than 500,000 copies combined, according to Nielsen SoundScan. Enter Reid, fresh from Mariah Carey's multiplatinum return. Now it was

Richie's turn to come home. "The whole concept was about surprise," Richie says. "Shock value has always been a wonderful thing in my career because of songs like

country-flavored 'Sail On' and pop ballad 'Three Times a Lady.' " Accompanying Richie "right down Commodore Lane," as he describes it, were Jermaine Dupri. Sean Garrett, Dallas Austin, Raphael Saadiq and Richie musical director Chuckii Booker, among others. Whereas some might write this off as another old-school artist simply leaning on more contemporary, hit-making shoulders, Richie dismisses that notion.

"I'm a writer first," he says.

"And to get the real me on record, I wrote with them. They brought me things we experi-

mented with, and my job was to skew it back to me, to build the bridge between the generations without sounding too ridiculous. Working on this album reminded me of writing with the Commodores. We bounced off one another creatively: They brought the R&B thing: I had the yoo and country flavor."

The only song Richie didn't write or co-write was "I Call It Love." It was penned and produced by Taj and Stargate, whose credits include Ne-Yo and

Rihanna. "That was the first song LA. sent me," Richie says of the single. "These guys nailed Lionel Richie—and that's what keeps the integrity. People are hearing Lionel Richie from back in the day."

And they are responding bigtime. The song is No. I on early supporter adult R&B WDZZ. Flint, Mich. "Lionel got smart." PD Trey Michaels says. "Listeners appreciate that he's going back to his [R&B] roots. He got together with some of the bottest young producers, and

that helped redefine him."
That redefinition isn't just bringing back his "Brick House" fans, contends R&B/hip-hop WZHT Montgomery, Ala., PD Daryl Elliot. "This is an absolute new generation, he says. "The 18- and 19-year-

Ala., PD Daryl Elliot. "This is an absolute new generation," he says. "The 18- and 19-yearolds who aren't familiar with his early work with the Commodores are being reintroduced, and they are excited." Part of that younger appeal

Part of that younger appeal can no double traced back to daughter Nicole of "The Simple Life" fame, who appears with her dad in the "I Call I! Love" video. To further build awareness for the record, Richie embarked on an intense cross-country promo tour to every major metro market. Complementing that push were small intimate performances staged for key tastemakers in those various markets.

ers in those various markets. His 16-city Coming Home tour kicks off Oct. 27 in Detroit and wraps up Nov. 25 in Oakland, Callif. He is also slated to perform with Lyfe Jennings on the new AOL entry, "The Bridge," Sept. 13. An offshoot of AOL's popular "Sessions," "The Bridge" pairs legendary artists with rising talents.

"Lionel is still viewed as a contemporary artist whom consumers and fans still want to hear original material from," Island Records president/Island Def Jam Music Group COO Steve Bartels says. The music on this album stands strong to the burn."

A singer/songwriter of Richie's stature could afford to just sit back and enjoy life. But Richie proclaims he's still having the same fun he did back with the Commodores.

"Our acting crazy together broughtus 'Slippery When We' and 'Brick House.' Why getserious 30 years later? You have to keep a light heart in this business. This album is a 200-yearold man having the greatest time of his life."

Additional reporting by David Greenwald in Los Angeles.



HOME FROM

BORN TO REGGAE: ELAN'S LAID-BACK RIDDIMS PREPARE TO BREAK THROUGH

"Most of the audience thought I was ilp-syncing when I first starting playing with this starting playing with the ramembar people saying, 'He's white. He can't sound like Bob Marlay.'"

Atlas who was born in I os

Angeles to an Israeli/Moroccan father and Jewish Native American mother, smiles and shrugs his shoulders. "This is just what I sound like. Reggae is just in me. I never took voice lessons."

i sound like. Reggae is just in me. I nevertook voice lessons." Only a faw minutas ago he was vary stressed. Stuck in traffic, he was running late to meet No Doubt's Tony Kanal to talk business and music. He rushed into Magnolia, a hip rastaurant on Sunsat Boulavard and Vine Streat in Hollywood, and gasps, "I'm nevar lata. I swear. I'm not some kind of rock-star tyne."

Kanal laughs and pats him on the back. "No worries. Eat something."

Kanal and Atias first met at a Weilers show in 1998. The two hit it off and became friends. When Atias was ready to go solo, Kanal signed him to his

solo, Kanai signed nim to nis imprint Kingsbury Studio via No Doubt's label interscope. Atlas' debut release "Together As One," which Kanai executive-produced, features reggae producers and musiclans, including Sly & Robble, Fatis, Steve "Lenky" Marson, Tony Kelly, Cutty Ranks and DJ Assassin. Kanal's No Doubt bandmate Gwen Stefan' energy gae-inspired herself—makes a guest appearance as well. "It's what we listened to as

some of the hottest Jamaican

kids," Kanal says of the genre. "It's what inspired us."

Kanai's support is helping break Atlas in the market, managar Al Hassas says. "Urban radio is focused on rap and R&B," Hassas says. "But Elan's album has a lot of those elements in it. it's soulful and driven by beats. We just nead to get the program directors to take a listen." But Hassas is not waiting for

radio. Instaad, they are partnering with brands that vibe on Atias' Iaid-back California styla. Ha's Inkad a daal with OP sportswear to be its new spokes modal, and Californiabased gournet chain the Coffee Bean and Tea Leaf are promoting him in stores.

Atias will perform during the Biliboard mobile antartainmant confarance MECCA's after-party bath, sponsored by AOL Mobile, Sept. 11 in Los Angeles. For more information on MECCA, go to biliboardevents.com.



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Music



Three Movements

Carnegie, Lincoln And BAM Unite To Celebrate Steve Reich's 70th

With composer Steve Reich's the composer's birthday, the 70th birthday on Oct. 3, New York is feting a native son in a big way. To mark the occasion, three of the city's heaviest hitters-Carnegie Hall, Lincoln Center and the Brooklyn Academy of Music (BAM)-are collaborating on programming. Notably, this is the first time these presenters are teaming up, which is a real testament to Reich's enduring prominence and legacy

This celebration is a feast in three movements; during the monthlong celebration, each organization will focus on a dif-

ferent aspect of Reich's work. BAM gets things moving in early October with programming that focuses on the choreography that has been inspired by Reich's music. Beginning on Brooklynites will present the IIS premiere of a new work by groundbreaking British choreographer Akram Khan set to a new Reich score titled "Variations for Vibes, Pianos and Strings," played live by the London Sinfonietta and led by the stratospherically rising young

conductor Alan Pierson Midmonth, Carnegie Hall will host a six-day young artists workshop led by Reich, followed by concerts featuring such longtime Reich partners as Pat Metheny and the Kronos Quartet. Carnegie's series culminates Oct 22 with the

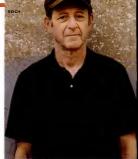
U.S. premiere of Reich's "Daniel Variations," which pays tribute to slain Wall Street Journal reporter Daniel Pearl. (This work, which intertwines

Pearl's own words with texts from the Bible's Book of Daniel, is actually the first in a series of new pieces commissioned anonymously to honor Pearl's memory, in a project developed by the organization Meet the Composer.) To wrap up the Reich festivi-

ties in late October and early November Lincoln Center will offer programming that emphasizes Reich's vocal and theatrical works, including the Oct. 28 New York premiere of "You Are (Variations)" with the Los Angeles Master Chorale led by Grant Gershon.

Although fine recordings of Reich's music exist on a wide array of labels, including ECM, Naïve and Cantaloupe, Reich's name has been nearly synonymous with Nonesuch for more than 20 years. To honor this longtime relationship (one nearly unheard of in these days of short-lived contracts between labels and classical artists, nevermind composers), Nonesuch is releasing a five-CD Reich boxed set titled "Phases: A Nonesuch Retrospective," due in stores Sept. 26.

"Phases" contains some of Reich's most iconic works in signature performances, though most selections are repeated from the twice-as-big Reich edition Nonesuch released a decade ago, a 10-CD set called "Works: 1965-1995." Even so, it's impossible to overstate the importance of such material as 1976's 'Music for 18 Musicians" and 1971's "Drumming," both performed by Reich and his own ensemble, or the Kronos Quar-



tet's recording of 1988's "Different Trains

Nonesuch is not the only label commemorating Reich's big year. Fresh on the heels of the widely acclaimed, digital-only *DG Concert* release this spring of Reich's "Tehillim." "Three Movements" and the "Variations for Winds, Strings and Keyboards* with conductor Stefan Asbury, the Los Angeles Philharmonic and vocal group Synergy, Deutsche Grammophon's sister label. Philips, has reissued its own recording of the "Variations for Winds, Strings and Keyboards" (paired with John Adams' "Shaker Loops"), with the San Francisco Symphony and conductor Edo



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Texas Lightning Strikes All Year Long

Countrified Band's Covers Take Germany By Storm; A Soft Boy Rocks Hard; Cassius Back And Fighting

Hamburg quintet Texas Lightning has just celebrated e solid year on Germany's Media Control album chart with "Meanwhile, Back at the Ranch" (X-Cell/Sony BMG)

Its success has been fueled by the single "No No Never," which was Germany's entry for this year's Eurovision Song Contest in May in Athens. Desnite finishing 15th in Greece, it proved hugely popular with German broadcasters end hit the No. 1 slot there May 9. Sony BMG says it hes shipped 300.000-plus copies in Germa

The single was penned by the band's Australian vocalist Jane Comerford (published by Glück Publishing/Edition Texas Lightning). However, "Meanwhile, Back at the Ranch" predominently features countrified versions of non end rock anthems, including AC/DC's "Highway to Hell," Lou Reed's "Walk on the Wild Side" and ABBA's "Dancing Queen."

Berlin-based record producer George Glück signed Texes Lightning to his own X-Celi lebel in 2005 and released "Meanwhile, Back at the Ranch" Aug. 22 that year, it entered the Media Control Chart Sept. S. 2005, eventuelly peaking at No. 3 in June 2006. Glück says European shipments have passed the 200,000 mark, and the album is gold (100,000 units) in Germany. Further international releases are

under discussion, he edds.

"You can't help but like them," says Cologne, Germany-based Frank Adler, regional buyer for music chein WOM. "It's completely different from rock and pop-sophisticated but lighthearted music."

New Comerford song "I Promise" is due as a single Sept. 29 in Germeny. The band is touring Germany this month, booked by A.S.S. Concerts & Promotion in Hamburg, with further dates planned for France, Austria, Switzerland and the Netherlands. -Wolfgang Spahr

SOFT SPIDER: Some 30 years after Robyn Hitchcock made his recording debut as e memher of seminei U.K. new weve act the Soft Boys. his "Ole! Tarantula" is being released Oct. 2 in the United Kingdom and Europe by British independent label /distributor Proper and by Yen Roc in North America the next day.

Hitchcock is accompanied on "Ole! Tarantula" by the Venus 3, comprising Peter Buck of R.E.M. and the Minus 5; that band's current drummer, Bill Rieflin: and Scott McCaughey of the Minus 5/ Young Fresh Fellows. Guests include former Faces keyboardist ian McLagan and ex-Soft Boys guitarist Kimberley Rew Hitchcock, hooked by the Agency Group and published by August 23 Music/Bug Music, describes it as "the rocking-est record i've made in years."

Yep Roc co-founder Glenn Dicker adds that the ertist plans "e good bit of touring in the U.S. this year and early next, with a planned stop at South by Southwest." -- Paul Sexton

TEEN SPIRIT: Seven years ego, French duo Cassius spearheaded the so-called "French touch" genre with a mix of electronica, funk, soul and hip-hop on its 1999 debut album. "Cassius



1999," (Virgin), which the lebel says shipped 260,000 units worldwide.

de Waart.

The duo is back with third elbum "IS Again." to be released Sept. 11 through Virgin in most of meinland Europe and in Japen, Germany and the United Kingdom follow Sept. 25, with a U.S. release on Astralwerks plenned for first-

The new album reunites Cassius members Philippe Zdar and Hubert "Boombass" Blanc-Erencert with vocalist Glader Gambia who first appeared on its 2002 sophomore album, "Au Rêve." Other musicians making appea clude Neptunes co-founder Pharrell Williams.

quarter 2007

a declared fan of "Au Pâve" The duo will pley DJ sets at European clubs through the fall, but Virgin France managing director Laurent Chepeau says plans ere well

advanced for subsequent shows that will see Zder end Blenc-Frencart touring with e full band. Previous live outings have involved only DJ sets. "This is something they wanted to do for so long," Chapeau says, "It will help them reach e new audience." The act is booked by Primary talent outside France, where it is hendied by TS3.

Cassius is published by Universal Music Publishing France. -Aymeric Pichevin

REVIEWS SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS



JUSTIN TIMBERI AKE FutureSex/ LoveSounds Producers: various Delease Date: Sent 12

On "FutureSex/ LoveSounds," Justin Timberlake claims to be bringing "sexy" back to pop music, and indeed he is. You can almost feel beads of sweat rolling off the title track and "SexyBack" featuring Timbaland which is No. 1 on The Billhoard Hot 100 for a second week With Timbaland at the production helm and quest

appearances by T.I. and Three 6 Mafia Timberlake is seriously courting hip-hop fans. But he has not lost sight of his pop audience. The playful "Damn Girl" featuring Will.i.am and sultry "(Another Song) All Over Again" are reminiscent of Prince's signature style. Although the mix of dance beats, pounding basslines and palatable vocals is occasionally marred by mundane R&B tracks like "Until the End of Time." there are far more pop gems than slow jams. The sound may be a bit different, but the music's sex appeal remains a force to he reckoned with -KK



THE BLACK KEYS Magic Potion Producers: The Black Kevs

Release Date: Sept. 12 On its Nonesuch debut, quitar/drums

duo the Black Keys deserts the garageblues that has defined it for a more straightforward classic rock sound. Dan Auerbach's precision-crafted riffs are as menacing as ever, but his once-primal

how! has been softened with reverb, and many of the songs take a less direct route for the soul making the album's best numbers its least likely ones. "You're the One" is a tender hallad featuring Reatlesesque double-tracked vocals and gentle chord progressions, while the use of delayed guitar on "The Flame" makes each stinging down-stroke resound like shattering glass. Of course, some of the tunes just plain rock, like the sweaty. hormonal "Your Touch" and the dynamic "Elevator." It may take a while to sink in, but "Magic Potion" enhances its effects with every listen.-SV



JOHN MAYER Continuum Producer: John Mayer

Columbia Release Date: Sept. 12 John Mayer's new album makes good on the promise of

worrying less about "Wonderland" and more about his blues chops, which even detractors admit are pretty solid. But the JekvII-and-Hyde-like co-existence of his blues and pop influences is tough to pull off. Though Mayer uses "Waiting on the World to Change" and "Stop This Train" to lament (rather passively) the state of the union, his persona remains that of the broken-down guy standing in the doorway. With a bouquet of wilted roses In the rain. To his credit, his work with the John Mayer Trio has staked out ground well-removed from the Dave Matthews with he was shooting for hefore. But it's still hard to tell if he's a bluesman in a softrocker's body or vice versa, and "Continuum" is the sound of him trying to figure it out too .- JV

#31M61####



BOR DYLAN Someday Baby (3:07) Producer: Jack Frost Writer: B. Dylan **Dublisher** not listed Columbia

Lately, the once-soreclusive Bob Dylan has been revealing more of himself-he's even hosting a weekly radio show—but his nasal growl remains as enigmatic and prophetic as ever. With "Modern Times," he submits a new album that sounds just like one of those scratched pre-rock records he is now spinning on-air. An oid-timey electric blues shuffle in the vein of Slim Harpo, "Someday Baby" isn't breaking any new ground, but that's exactly the point. "I'm so hard-pressed, my mind tied up in knots/I keep recycling the same old thoughts," he riffs, holding onto the blues like an old preacher to his most sacred text. Dylan in 2006 offers a refuge from, not homage to, our hopelessly modern world.-SP



Broken (3:53) Producers: Randy Scruggs, Toby Keith Writers: Angelo A Lauer H Lindson **Publisher** oot listed Show Dog Nashville Artist/actress Lindsey Haun is on the brink

of showcasing her breakthrough

LINDSEY HAUN

performance in the upcoming Paramoi Classics/CMT Films movie "Broken Bridges" (starring Toby Keith)-obviously directed toward a country audience-but the teen's performance of single "Broken" breaks free of all boundaries. Not only is this potent ballad among the best debuts of the year, but hers is a voice that could command any genre, it takes a half-listen to fall in love with her inherent passion and pure raw talentand ever so rarely-we hear little to no vocal processing. Every element from sweeping production to indelible melody to a lyric of newfound strength, make this among the great songs of 2006. If this movie takes off.

this song is the stuff of Oscar noms.--CT

ALBUMS

ROCK BOB SEGER

Face the Promise Producer: Rob Seger Capital

Release Date: Sept. 12 Recorded mostly in Nashville with walloping drums and lively if gratultous soul-singer backup, Seger's first studio set in 11 years contains his hardest rock since the '70s. But it often feels sluggish despite Itself and his lyrics show him riding against the same old Michigan wind with a voice that's grown haggard and curmudgeonly with time Yet the rockabilly-tinged

Kid Rock collaboration and the Vince Gill cover 'Real Mean Bottle" sounds like the most fun Seger's had in ages; wanderlusting opener "Wreck This Heart and vacus environmental protest "Between" borrow respective chunky hooks from '80s ZZ Top and '80s Joan Jett. "The Answer's in the Question" is dark funeral folk, and thoughts about aging ride the Drifters-like Latin liit of 'No More" with real ease. Rock radio may not care

country radio should -CE BLACK LABEL SOCIETY Shot to Hell Producers: Zakk Wvlde. Michael Beinhorn Roadrunner

anymore, but maybe

Release Date: Sept. 12 Wylde and his Black Label Society brethren are still serving their house brand of brew-tality: gritty bar rock that squawls like a Harley on an open highway. Cuts like "Ealth is Blind" and "Concrete Jungle" attest to that However Wulde must have known the flavor was getting a little weak, because he chases the dirty suds with shots of maudlin spirits. His softer, melodic side steers five tracks that are led by keyboards or plann instead of guitar. Not to mention their titles, but the Zeppelin-ish "Lead Me to

Your Door," "Sick of It All" and "Nothing's the Same" raise the question of what (in addition to the loss of good friend "Dimebag" Darrell Abbott) has turned Wylde so introspective these days, Nevertheless,

these tunes are a nice diversion from the usual hard-chugging fare.-CLT

SANDI THOM Smile . . . It Confuses

Producers: Jake Field, Duncan Thompson Columbia Release Date: Sept. 12 This Scottish singer/ songwriter won instant U.K.

fame after webcasting a series of home concerts that draw a stadium-sized audience. Ironically, her debut album luxuriates in the predigital warmth of vintage folk and soul. Signature track "I Wish I Was a Punk Rocker (With Flowers in My Hair)" is a foot-stomping update of Janis Joplin's "Mercedes Benz," catchy and original, but not enough to carry an entire album. While ballads like the soul-tinged "Lonely People" or the acoustic Sunset Borderline conjure sweet echoes of Carole King and Stevie Wonder, retro-styled folk rockers like "When Horsepower Meant What It Said" feel like KT Tunstaillite. Thom is blessed with a heautiful oldsoul voice but one is left wishing she would break out of her sunny adult-pop once in a while to reveal more

personality.-SP COUNTRY

KASEY CHAMBERS Carnival Producer: Nash Chambers

Warner Bros. Release Date: Sept. 12 Motherhood, marriage and maturity have not robbed Chambers of her beauteous childlike vocals. but they may have contributed to more perceptive songwriting and a trip outside her melodic comfort zone. Her fourth album lacks the vulnerability of 1999's "The Captain* and the rock

bravado of 2001's Barricades and Brickwalls," but she still owns one of the most captivating voices around. Chambers shines on the mesmerizing "Colour of a Carnival" and the swirling, swampy "Light Up a Candle," and conjures up

some haunting imagery on "Hard Road" and "Railroad." The sing-songy "Nothing at All" is a showcase for her nifty vocals while its antithesis, "Dangerous," is a languid, glorious piece of work On "Carnival" Chambers seems to have added even more confidence to her charisma -PW

BASEMENT JAXX Crazy Itch Radio Producer Resement lavy XI Perordinas Release Date: Sept. 12

On "Crazy Itch Radio," On "Crazy Italiana"
British house pioneer Basement Jaxx returns to the pop mash-up stylings of its first two albums Modeled after a radio station, complete with interludes and fake ads the set genre-hops from infectious, radio-friendly dance tunes ("Hush Boy") to sensual soul ("Lights Go Down") and grimy raps ("Run 4 Cover"). The banjohouse track "Take Me Back to Your House" is a surprisingly buoyant, playful romp, while the iazzy funk of "On the Train" puts a soulful twist on a sample from Pay Charles "Hit the Doad Jack Nothing here has quite the same panache as ciub hits like "Bingo Bango" or "Romeo," but "Crazy Itch Radio" nonetheless contains a handful of songs that reassert Basement Jaxx's superior production skills and unfailing ability to get any dance party

grooving.-JM R&B GOVERNOR

Son of Dain Producers: various Grand Hustle/Atlantic Release Date: Sept. 12 Following in the contemporary footsteps of scratchy soul singers like Anthony Hamilton, newbie Governor's "Son of Pain" proves solid soul's still around. Gruffly singing staccato over almost every track and ending verses on high notes, it's Ironically charming how he rarely rides the beat. Tracks like "Blood Sweat and Tears"

have him wailing about

continued on >>p56

REVIEWS -

from sanss

"ghetto rain" and pain, while the rest hinges upon various "meeting a girl" scenarios. On "Make Love to You," Guv picks up a cute waitress and convinces her he's the one by stretching his voice beautifully over the saxophone-laden chorus. Taking a very brave step, he also remakes Donnie Hathaway's classic "Love You More Than You'll Ever Know" as "Never Wanna Leave." Thankfully. Governor doesn't overdo his offbeat runs, delivering his distinct voice with clarity and precision.-HC

1477 PAT METHENY & BRAD MEHL DAU

Metheny Mehidau Producer: Pat Metheny Monaguch

Release Date: Sept. 12 What happens when What nappers two jazz titans from different generations collaborate for the first time? In this case, over the course of quitarist Pat Metheny and pianist Brad Mehldau's eight duets (plus two tracks with drummer Jeff Ballard and bassist Larry Grenadier), each player retains his distinct artistic voice while responding in a heartfelt way to the other's point of view On tracks like Mehidau's "Unrequited" and Metheny's "Bachelors III," the guitarist retains his trademark airy sweeps of melody and harmony, while Mehidau's elegant and dense constructions remain intact. The result: A surprisingly organic dialogue that's musically and intellectually dynamic - 4T

WORLD MADISA MONTE

Universo Ao Meu Redor Producers: Marisa Monte, Mario Caldato Metro Rlue

Release Date: Sept 12 Marisa Monte has one of the most captivating voices in Brazillan music. and she's put it to good use in the service of samba. "Universo Ao Meu Redor" is the first record she's entirely devoted to this beautiful music. The artist tanned nto the time-honored work of such samba composers as Jaime Silva and Moraes e Galvao, as well as more recent songs by Arnaldo Antunes and Paulinho da Viola. Monte also coauthored seven of the 15 tunes, including a brief piece with David Byrne. Cue up Monte's sweet rendition of Silva's "Meu Canário" and indulge in the moody colors of Adriana Calcanhotto's 'Vai Saber?" Monte's vocal performance is unfailingly charming, and she's also

ANONYMOUS A

Gloryland Producer: Robina G. Young Harmonia Mundi Release Date: Sept. 12

written some fine sambas.

Matéria" and the title track

with Carlinhos Brown -PVV

Escondido," "A Alma e a

including "Cantinho

Anonymous 4's road has been long and winding but never boring Recording everything from 12th-century liturgical music to spirituals, its music-making continually entrances. And this, the vocal quartet's second journey into the heart of American music featuring a plethora of folk songs, spirituals, gospel tupes and religious ballads, is no exception. Framed by gentle accompaniment provided by violinist/ mandolin player Darol Anger and guitarist/ mandolinist Mike Marshall the quartet sings with its trademark crystalline and open sound, but idiomatically endows

phrases with supple bends and slides. From the haunting shape-note song I'm on My Journey Home to the lilting drawl of "Merrick" and the ebullient gospel of "Just Over in the Gloryland," this is a truly sublime album, guaranteed to appeal to saints and sinners allke - AT

VITAL DEISSUES

R.E.M. And I Feel Fine . . . The Best of the I.R.S. Years 1982-1987 Producer: Kevin Flaherty I.R.S./Capitol Release Date: Sept. 12

No self-respecting R.E.M. fan needs disc one of this collection, which rounds up "the best" of the band's first five years. The real treats are on the second disc, which boasts such long-bootlegged but never officially released gems as the oblong "Theme From Two Steps Onward* and the original "Bad Day." first demoed in 1986 but revived for an inferior reworking on a 2003 best-

of. A

molasses paced 'Gardening at Night" demo offers a fascination · Sebadoh, "II alimose into the creative process, while a live-instudio "Just a Touch" and three ripping

1983 concert cuts bristle with the electricity often absent in the hand's latter-day work. Also new to market the DVD "When the Light Is Mine " with 18 more live cuts and collector-geek period footage "I Feel Fine" reveals how one little college band from Georgia grew into the chart-toppers who arrived on Warne Bros.' doorstep in 1987.-JC

SINGLES

POP

MADONNA Jump (3:32) Producers: Madonna. Stuart Price Writers: Madonna, J. Henry,

S. Price Publishers: various Warner Bros.

Fourth time's a charm, right? As her smash concert tour winds down, Madonna has released "Jump," the fourth single off "Confessions on a Dance Floor," Maybe its radio fortunes will be better than her last single, "Get Together," But we're being realistic here: If programmers turned up their collective noses at the super-catchy "Sorry." then why would they suddenly come to the table for "Jump"? That said, the song is a pulsing pop tune that has a positive, universal message about believing in yourself, not wasting time and taking a chance in life. Dance clubs will obviously jump all over the single while adult ton 40 radio seems like the natural starting place for www.billboard.com the tune to get its footing.-KC

> GIN BLOSSOMS Learning the Hard Way (3:35) Producers: John Hampton Josep Valenzuela Writer / Valenzuela Publisher: Major Lodge Victory (ASCAP) Hybrid Records

Long-lived, Grammy Award-nominated Gin Blossoms may have delivered their boatload of hits in the 1990s, but don't write off a band whose new album, "Major Lodge Victory "sounds like a seamless continuation of the glory days. First single "Learning the Hard Way" is an effortless trlumph of melodic perfection, organic production and collaboration that sounds familial in its ease. Lead singer Robin Wilson is instantly recognizable. and the band's live sound on record is appreciably well almost retro in an era where such realism is much less the norm. Adult top 40, which is charmed by Goo Goo Polls and Rob Thomas, should have no problem making room for

an act that sounds as vital

as ever, "Learning the Hard Way" sounds like an easy add from this side of the room.-CT

BRAD PAISLEY She's

Everything (3:47) Producer: Frank Rogers Writers: W/ Manne B. Paisley Publishers: various Arista Nashville Brad Paisley's "Time Well Wasted," which picked up album of the year honors at the Academy of Country Music Awards last spring, is one of the best country sets in years. Though much of his career has been built on such clever unternophits as "Alcohol" and "Celebrity," this fourth single demonstrates how compelling Paisley can be on a beautiful ballad. Penned by the artist and

giver I wish I could be And the stealer of the covers/ Sho's a nicture in my wallet of my unborn children's mother." (One can't help but picture Paisley's wife. actress Kimberly Williams Paisley.) It's a stunner with a well-crafted lyric. effectively showing his softer side It looks sure to he another chart-tonner Meanwhile the label could go another four singles deep and not lose any momentum on this allum =DER

Will Nance, the song has

great lines like, "She's the

AC

CLAY AIKEN Without You (3:36) Producer: John Fields Writers: P Ham T Evans Publisher: Bug (BMI) PCA/PMG Why Clay Aiken chose to draw direct comparison between himself and Mariah Carey is confounding. After all, her 1994 top three cover of Harry Nilsson's "Without You" was flawless in execution (not to discount the original also definitive for its day). On its own. however, Aiken does indeed draw upon his greatest strengths: a flair for the theatrical, backed

with a bombastic vocal

that packs a wallop. He

showcases his own

phrasing here and there. while production swells and flutters with classic power ballad fanfare, Still, Aiken's return in itself raises questions: It's been quite a while, he has endured a good amount of negative press and-for AC radio-will his reemergence be embraced or viewed as just another release from the increasingly less distinctive "American Idol" brigade? Should be intriguing to see the outcome, though not as fascinating as how Aiken will handle his cover of

Dolly Parton's "Here You

uncoming "A Thousand

Different Ways * Sounds

personality with novel

like a trip.-CT DANCE (RMI)

SUN Gone (3:14) Producer: Jason Nevins Writers: A. Wilson, M. Grant Publisher: Gazy and Joe

Come Again" on

Remixers: Palnhi Posario Moto Blanco, Tony Moran, Steve Mac, Jason Nevins. John Poppo JH Music

Singapore superstar Sun, who has scored a couple of No. 1 club smashes on the Bilthoard charts continues her hid to chine upon the U.S. market with super-fresh dancefloor nonover "Gone" another instantly gratifying melodic jewel. The song is given numerous treatments via Alist remixers Ralphi Rosario. Moto Blanco, Tony Moran and Steve Mac, though Jason Nevins really gets it right on his radio edit effectively churning the heats while letting Sun's innate charms hold court front and center Bonus hallad mix from John Poppo proves to potential detractors that Sun is the real deal as a vocalist, with the remixers simply revolving around her luminescence Breaking Asian artists is notoriously tough in the States, but Sun is a world-class artist already comfortably Americanized and working overtime to convince

minions that she has got

the goods. "Gone"? Hardly

Sounds like Sun is here to

stay.-CT

MARCHNIDESTORIEDING EDITED BY JONATHAN COHEN (ALBUMS) AND

CONTRIBUTORS: Kerth Cauffield, Jonathan Cohen. Hillary Crosley, Chuck Eddy, Katy Kroll, Jill Menze, Sy Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel, Ray Waddell

PICK F: A new release predicted to hit the top half of

CRITICS' CHOICE *: A new release, regardless of chart potential, highly recommended for musical ment. All albums commercially available in the United States

are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (t at Billboard, 770 Broadway, Sixth Floor, New York, NY,



WELCOME BACK

AFTER-PARTY

Billoward CHARTS



Dylan Stands Tall; Simpson Fades Despite Fanfare

Did a Bob Dylan album ever reach No. 1 before this issue? Yes, but it occurs to me that some of Billboard's readers had not yet been born when the singer/songwriter's "Desire" ruled The Billboard 200

for five weeks in 1976.

Nor, for that matter, had any of the performers who share this week's top five with Dulan taken their first breathe

Just a few weeks after the late Johnny Cash notched his first No. 1 album on the big chart in 36 years, it doesn't seem so odd to see Dylan end his 30-year absence from the top slot. But while Cash's "American V: A Hundred Highways" rang the bell with less than 90,000 copies during a soft holiday week in a slow summer. Dylan reaches the summit with a number that would look respectable in

With visibility aided by his featured role in a TV commercial for Apple's iTunes, "Modern Times" sells 192,000 in its opening frame. That shatters Dylan's previous best Nielsen SoundScan week, and it's a sum large enough to lead the page in all but 15 of this year's 35 sales weeks.

His prior SoundScan high had been 134,000 copies, when eventual Grammy Award winner "Love and Theft" bowed at No. 5 in 2001.

Seeing the influential Dylan replace MTV-fashioned Danity Kane at No. 1 reminds me of a health insurance company's radio spot in which Allison Janney speaks of choosing between broccoli "on this side" and saturated fat on the other. While the history of popular music will forever be dotted with momentary successes for prefab acts like Danity Kane, Paris Hilton and Ashley Parker Angel. Dylan's big week proves there will always be an appetite for music of substance.

'PUBLIC' OFFERING: The Beatles sang that "Money can't buy me love," and lessica's Simpson's career proves that a whole lot of media attention won't guarantee chart success.

Her fifth album. "A Public Affair." enters The Billboard 200 at No. 5 with 104,000 sold in its first week

It was bad enough that sister Ashlee, a less talented singer whose career started later, has two No. 1 albums while Jessica has yet to score her first, but who would have ouessed that ex-husband Nick Laches would mount a much larger start?

His divorce-inspired collection "What's Left of Me" invaded the chart 17 weeks ago at No. 2 with a start of 172,000. by far the best showing of his post-98 Degrees career—and a bigger week than the older Simpson has managed with

any of her albums There was a moment not so long ago when she and Lachey looked like they might be pop culture's next Sonny & Cher, translating top 40 success into TV stardom. Their MTV show "Newlyweds" put them in the spotlight. Whether her confusion over Chicken of the Sea or buffalo wings on that reality series rose from genuine naivete or dumb-like-a-fox cun-

ning, the result made Simpson a mod ern-day Gracie Allen who could laugh all the way to the bank. The pair landed a prime-time variety special on ABC that nelled like a series pilot.

Her third album, "In This Skin," started at No. 10 on 64,000 in 2003. After "Newlyweds" became a hit. Columbia launched a special edition that led to her higgest week ever, 160,000 units, as "Skin" corred 16-2

Yet, despite commercial endorsements, a budding movie career, nonstop ink about her personal life on grocery-counter magazine covers, a release-week visit to "Today" and a clever campaign that offered consumers 500 different personalized download versions of the title track to "A Public Affair," this album's starting sum falls shy of the 120,000-unit splash that placed second album "Irresistible" at No. 6 in 2001.

AWARDED: It does not offerwall towall videos like it did when it launched 25 years ago, but MTV still moves the music market

Last week, the channel owned the top slot on The Billboard 200, courtesy of "Making the Band" creation Danity Kane. This week, its Aug. 31 Video Music Awards accounts for No. 1 on Top Heatseekers and several spikes on the big chart. Most conspicuous is OK Go, winning

The Billhoard 200's Pacesetter as sales almost double (190-118). Its "Oh No" reaches Heatseekers' top shelf a full year after bowing at No. 1, the longest gap between No. 1 stops by any album in that chart's history.

Market Watch. Weekly Unit Sales Year-To-Date

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- 2005

Weekly Album Sales

sakiv National Music Sales Report

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DIGITAL TRACKS SALES

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For week ending Sect. 3, 2006. Figures are rounded.
Compiled from a national sample of relial steep and state
Security or other bits and presided by

Distributors' Market Share: 07/31/06-09/03/06

● UMG ● Sony BMG ● WMG ● Indies ● EMI



Current Albums

Total Albums



THE Billocare 200

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THE Billoogre 200









BRUCE SPRINGSTERN

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We Shall Overcome: The Seeper Sessions

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	GEORGE STRAIT WCA NASHULLE DOORS MADE (25)	NE)	50 Number Ones
	ANI DIFRANCO		Reprieve
Ī	GOO GOO DOLLS		Let Love In
	THE PINK SPIDERS	PET (9.90)	Teenage Graftiti
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	THREE & MAFIA	Sper Music (16 se) &	Most Known Unknown
	WISIN & YANDEL		Pa1 Mundo
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AVANT MALK JOHNSON SERFER ROSETS* INTERSCORE (12 00)	Director
UNEARTH	itt in The Eyes Of Fire
FORT MINOR WACHES SHOT ASSESS VALABLES BROS (TRIBBS) 40	The Rising Tied
J DILLA AKA JAY DEE	The Shining
SHERYL CROW	Wildflower
GORILLAZ PM, OP-ON: 1938* VMOR (18-8)	Demon Days
STEELY DAN	The Definitive Collection
VICKIE WINANS	Women To Woman: Songs Of Life
MARY MARY Nº 40 DE GO. LWIM 17733 SONY MODE 118 940	Mary Mary
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4 In 1971 (Signature Industrial Signature Industria	2	55	62		W.R.CORDOS (W.R.CORDOS) & PRAK) © (DE104 CREEK
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51 20 WHICK YOU WERE TOWN. The Kidner	۰	49	53		S.E.X. Lyte Jennings
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54 55 LEFE IS A HIGHWAY Rescal Price	0	22	65		RECE ME BABT RECOLUES A PROSCHAIS C SMILE BADE BACK BACK BACK
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Songs at No.	62	58 60 1	BRING IT ON HOME WELFATRICK LITTLE BIG TOWN CHARRESTRICK G BIGGS TO	
10 with	0	62 65	CRAZY BITCH K 17. JOH M 7. OTMXON PRECANLI (J. 1000 A RELEGIE)	Buckcherry © ELEVEN SEVENS LAVI
lownloads	64	63 59	MISS MURDER	⊕ THY EVENTERSCOPE
(up 190%)	0	72 80	PUT YOUR RECORDS ON	Corinne Batley Rad
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rises 11-9	67	87 67	TEROME & CORN K BROOKS OF CONTOUR WILLDOGREY) ANIMAL I HAVE BECOME	Three Days Graci
with its fourth Hot 100 top	0		EVERYTIME THA BEAT DROP	lonica Feeturing Dem Franchize Boya
10, tying	-	73 84	TOO LITTLE TOO LATE	ELTA MALERTOIC MAANING RHELDHOAT GO 1966 JOJE
3 Doors Down for most top	0	77 90	JALDIANCER EXEXBUTE STERMENS (J. ALDIANCE, STERMONS, R. CLAN	INGHAN DILAMEY'S HOLEROUND UNDERSAL MOTOR
10s by a rock	20	71 72 1	I CALL IT LOVE STANDARD ON EXPRESSION OF HERMANDER LANCETONS	Lionel Richie © 15, 83,010,69
group this	•	88 91	THE KILL (BURY ME) JASPANNESS SECONDS TO MARS (J.LETC)	30 Seconds To Man
decade	1	REW 1	ONCE IN A LIFETIME	Keith Urbar @ CAPITO, NASHVILLI
	0	80 89	EVERY MILE A MEMORY S REALES IS SENTICED SEASONS S SOCIATED	Dierks Bentley @ CAPTOL NASHVILLE
W 10	2	74 67	GIVE IT AWAY THE CHARGE STRAIT OF CARROTH & AND FROM 1 (CHARGO)	George Strail
1	78	70 73	SUNSHINE AND SUMMERTIME B CALLWORD HALL LIRICH R CLARGON SACULTY)	Feith Hill
-3	2	76 77	THROUGH GLASS	WARKER BROS (MASKINELLE) WAS Stone Soul
Song finally cracks top 20	9	91 94	GHETTO STORY CHAPTER 2	Chem Featuring Alicia Keyr
on Hot R&B/			NEED A BOSS	
Hip-Hop songs in its	0	82 95	R JERKINS IL DAMELS IL JERKINS C BRIDGES L'EREATORE IL PE	Sheree's Feeturing Ludacris
27th week on	79	83 78	ENTOURAGE [NOSSNA WEIGHT ID GAMBIERRY E HJOSON, A MERRITT)	Omarior e rus tre
that chart. Slowest climb	0	90 - 1	FEELS JUST LIKE IT SHOULD IS COMMAND OF THE PROPERTY OF THE PR	Pat Greet @ 55
to that portion	0	HEW N	YOU SAVE ME IS CAMBON A CHESNEY IS JAMES ENTROLLY	Kenny Chesney
of list since a 28-week	82	85 66	THE DIARY OF JANE DESCRIPTION OF STREET	Brenking Benjamir
crawl by	83	66 58	SHOW ME THE MONEY	Petey Pable © Jerzeus
Manuel's	0	EV I	HANDS UP	Lloyd Banks Easturing 50 Can
"This Woman's	0	94 -	THE PARTY'S JUST BEGUN	The Cheetah Girts @ extl pisher Houriscon
Work" in	-	79 71	THE WORLD	Brad Poisier Answ Kappy L
March 2002.	-		HERE IT GOES AGAIN	
	0	MIN	SUDDENLY I SEE	OK Go e curto KT Tunstel
	0	80 93	S DSBORNE (AT TUNG MULL)	● FELENTLESS/VIPSIN EM
West of the	0	96 95	FACE DOWN O BENDETH (THE PED JUMPSLIST APPARATUS PLINITERS)	The Red Jumpsuit Apparelus & vitca
100	90	97 87	NOT READY TO MAKE NICE	Dixe Chicks @ ccuses
Duo swap last week's	91	64 -	SLEEP ON IT 5 STORCH POOR BEAR (\$ STORCH J BOYO)	Denity Kane
debut,	0	HEW I	BEFORE HE CHEATS	Cernie Underwood
"Morris Brown," with	0	HV	COME TO ME	Diddy Featuring Nicole Scherzinge
another track	94	87 88 E	IT'S OKAY (ONE BLOOD)	The Geme Featuring Junior Rec
from "kllewild."	0	IIV	STUNTIN' LIKE MY DADDY	Birdman & Lil Weyns
Since June,	-	_	MOUNTAINS	CASH MOREY UNIVERSAL METOW Longsto
three tracks from the set	96	92	M SPESSE IN MCCOMMUN.C. SOOMS PRESSORS	8 ts. Rick Rose
have charted,	O	MW	TORN	© DUP-N-SUDECTE! JAM DOM LeToys
but never more than	98	81 68	TRISHOP (TR BELL L EPSTEN I BISHOPD YOUNG L LUCKETT)	
one in a	0	sa-career	IS IT ANY WONDER? AGREEM ATAME (TIMES CALLET CHAPLIER MIGNES)	Keens nutration

PATROL'S 'CARS' PARK IN TOP 10

With an 18-7 jump, Snow Patrol plows into the top top 40, "Cars" accelerated, rising from No. 31 dur-

10 of The Billboard Hot 100 for the first time with "Chasing Cars," winning the Greatest Gainer/Digital award. It revs 10-4 on Hot Digital Songs, as an increase of 16,500 downloads yields 64,000 for the week. After taking 12 weeks to crack the chart's

34 H H 1 1 1 H



ing the last month. The song garners significant play at modern rock and mainstream top 40, but its dominant formats are adult top 40 (No. 15) and triple-A. where it is No. 5 on the chart published by sister publication Radio & Records. ——Salvo Pietrolaongo





Billogard HOT 100 16

	code: stem		uta SourciSoon		_		$\boldsymbol{\nu}$	Ш	<u></u>		A.			200
9	1	10	OT 100 AIRPLAY				A	A	D	ULT TOP 40		X	Ĉ	DULT ONTEMPORARY
NACE AND ADDRESS OF THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NAMED IN COLU	WEEK	Des Cort	TITLE	Test	#	DEJA VII	THE COLUMN	WEEK	H 10	TLE that Net Rent / PROMOTION (AREL) CRAZY	PRESECT	W I	2 27	TITLE ANTIST (MARKET / PROMOTICE CAREL) ANTIST (MARKET / PROMOTICE CAREL) ANTIST (MARKET / PROMOTICE CAREL)
O.	2	15	INVIEW TOU GONNA) GIVE IT UP TO ME SLAN PAUL PENT MYTHING COLE (NP. ATLANTIC) SEXY LOVE	0	20	TOO LITTLE TOO LATE	2	2 4	. 0	VER MY HEAD (CABLE CAR)	OR .	2	1 36	BAD DAY SANEL POWTER (MARRIER BECS.)
0	4	12	SEXYBACK	9	30	BOSSY	1		8	LACK HORSE & THE CHERRY TREE		0	4 24	WHAT'S LEFT OF ME
0	7	8,	JUSTIN TOROGRAMS (JUNE 9000)	28	25	LEAVE THE PIECES		, ,	W.	PAITING ON THE WORLD TO CHANGE		ă	5 38	EVER THE SAME
4	3	12	PULLIN' ME BACK	29	28	BRAND NEW GIRLFRIEND	U	3 1	W .8	HOVE ALONG HALL MERCAN PERCENT (DODADESE INTERSCOPE)	W		9 50	YOU'RE BEAUTIFUL
0	6	13	BUTTONS THE PUBLICAN GOLLS (ABM EXTERSCOPE)	000	33	GIVE IT AWAY	6	4 1		ALL AMERICAN PRINCES (DOGNOUSE INTERSCOPE)		•		BLACK HORSE & THE CHERRY TREE
8	1	21	ME & U CASSE (NEXTSELECTION/DAG BOY/ATLANTIC)	9	34	GEORGE STRAIT (MCA BASHVELLE)	6	6 3	N E	AR AWAY		9		DECAUSE OF YOU
7	5	17	PROMISCUOUS MELT PURSUO FLAT TAMBLEMS (NOSLEY-SEFFES)	32	32	UNWRITTEN MASSA MORGANIA (EPIC)	0	9 1	3	CALIFICATION CALIFORNIA	W	7	8 4/	WHO SAYS YOU CAN'T GO HOME
6	8	18	U AND DAT	33	20	BLACK HORSE & THE CHERRY TREE	6	7 3	20 1	KIRSHA STONEDIELO (EPIC)	立		9 30	YOU AND ME
	9	15	SHOULDER LEAN	34	25	IB UNFAITHFUL BRANKS SHEET	9	8 2		PANI CALIFORNIA EL MI DEL PEPPER (ALPRES BEGG.)		9	7 63	WHEN DIG YOU FALL (IN LOVE WITH ME)
0	10	10	I KNOW YOU SEE IT	0	42	WHAT HURTS THE MOST	0	10 1		HE RIDDLE		0	10 30	CHRIS FOCE (FINO COLUMBIA)
11	11	14	CRAZY BARLS MANUT (200922945), AND	00	50	6 THAT GIRL	11	11 2	32 6	VALK AWAY	业	11	11 10	THE RIDDLE FACTOR HOLDER LANGUAGE CO. UMPILES
0	14		GET UP	37	37	7 I CALL IT LOVE	0	18 1	10	PUT YOUR RECORDS ON		0	13 19	WHAT HURTS THE MOST
	13		I WRITE SINS NOT TRAGEDIES	30	35	16 F YOU RE COME THROUGH HELL SEPONE THE DEVE ENEW KNOWS	13	12 2	22 8	STAY WITH YOU	廿	13	12 34	SAVE THE LAST DANCE FOR ME
10	10	10	LONDON BRIDGE	0	51	4 CHAIN HANG LOW	0	18 1	14	WHAT HURTS THE MOST	*	14	15 31	MAKING MEMORIES OF US
w	17	1	POINT TO IT	~	46	WOULD YOU GO WITH ME	0	17 1		CHASING CARS	-	0	16 22	CRAZY IN LOVE
15	12	18	OVER MY HEAD (CABLE CAR)	41	33	BRING IT ON HOME	10	13 1		CATE ME	1	16	17 7	WHEN THE STARS GO BLUE
16	15	50	DE PAR (CPIC)		30	BUILDING BRIDGES	0	10	40 1	HOW TO SAVE A LIFE	rdr.	0	18 13	I CALL IT LOVE
•	24	*	SNAP YO FINGERS	0	-	LIPS OF AN ANGEL	0	20		CALL ME WHEN YOU'RE SOBER	10	0	25 26	OVER MY HEAD (CABLE CAR)
16	16	25	DE JON (THE PYT)	0	53	HIMBER (LINNERSAL REPORT IC)	19	19	100	TMESCRET HAND UP	~	6	21 6	CRAZY
0	27	5	MONEY MAKER LUDACHE FERE PARMELL (CEP-CEF LEM TO JMC)	C	48	5 EVERYTIME THA BEAT DROP HOREATER ON PRACEE MYZ 17 HVC	100			AIN'T NO OTHER MAN		0	10 4	WAIT FOR ME
20	18	24	IT'S GOIN' DOWN HIME JOD IN DOWN BAD BOY SOUTH, ATLANTIC.	45	39	THE RECORD MEMORY COORDINATERSCOPES THE RECORD DAY	0	21	TE.	WRITE SINS NOT TRAGEDIES	-	-	20 2	SO LONG SELF
3	21	14	AIN'T NO OTHER MAN OHISTINA ASSESSMENT (\$2.0, FORG)	40	43	DANEL PENTER (WAFACE BROS)	9	24				0		PUT YOUR RECORDS ON
0	31	3	SAY GOODBYE Diles shown (20% 20MSA)	0	46	8 SUNSHINE AND SUMMERTIME MITHEL (WARMER BROS (MASONALLE) APPL	8	23		NOTHING LEFT TO LOSE		9	23 1	FREE
0	22	8	S.E.X.	0	56	3 CHASING CARS SINGW PRITOS OF CUSEN ARM WITERSCOPE	0	27	9	HADER KUNDERSAL PEPURKS		8	26 1	HAVE YOU EVER SEEN THE RAIN
24	30	26	HIPS DON'T LIE	0	64	2 COME TO ME GROWINGS (SAS BOYATLANDS)	3	26	13	BOSTON BOUSTANA (EPIC)		3	29 2	UPSIDE DOWN
										HIPS DON'T LIF				

19 27	HANCOUS PLAT PARRIELL (COPICES LAMISONS)			MORECA FEAT. GEM FRANCHEZE BEYZ (1 RMC)				BAR PERENCEPE		-		WAIT FOR ME	_
20 18 2	IT'S GOIN' DOWN	45	39 18	MOVE ALONG	. 6	21	12	AIN'T NO OTHER MAN		20 15	1 6	GOO SECEN (HETCH LEARNED)	-
(D) 21 1	AIN'T NO OTHER MAN	40	43 28	BAD DAY	6	24	10	I WRITE SINS NOT TRAGEDIES	4	21 20	0 20	SO LONG SELF HERCINE INDICOCOMBAN	12
0	SAY GOODBYE	0		SUNSHINE AND SUMMERTIME	6	3 23	10	NOTHING LEFT TO LOSE	(3 z	3 11	PUT YOUR RECORDS ON	*
9 31 .	DINS BROWN LINS ZOMEA) S.E.X.	_	4 1	CHASING CARS	- 6	27	6	LIPS OF AN ANGEL		3 a	4 12	FREE	
20 22	HIPS DON'T LIE	_ 0	20 3	COME TO ME	- 0	25		BOSTON		20 2	9 2	HAVE YOU EVER SEEN THE RAIL	N y
24 30 3	TRANSA FEM WYCLES JEAN (CPC)		64 2	BIDIN'	0	25		HIPS DON'T LIE	-10	95 %	6 17	UPSIDE DOWN	
25 19 1	CALL ON ME	50	41 27	CHAMPLICHARD LINEYERS HATCHEL	_	23	14	SHAMMA FEAT WYCLES AND 1790				JACK JOHNSON (ACLIEVE DE LIVERENA REPORT)	
1,036 sistion re electronic	is comprised of top 40, adult contemporiny, R&B/ ply monitored 24 hours a day 7 days a week. Th	hip-hop, country, nis dieta is used to	compi	The Billboard Hot 100.									
$\overline{}$										0	14	ODERN ROCK	10
())	OT DIGITAL SON	NGS_	_		_				-	A	WH	ODENN ROCK	
-7 -5 5	S TITLE	v -# :	WILEST WILEST ON CHI	TITLE	K g	1 11		TITLE	15	1 E	MINT TO ME	TITLE	
EN 28 1	SEXYBACK			ARTIST (MITTALT / PRONOTION LABEL) I KNOW YOU SEE IT	8 0	1 40	5 1	ABOUT US	2	1 1	1 22	ANIMAL I HAVE BECOME	
1 1	LONDON BRIDGE			HATE ME	6	55		LEAVE THE PIECES		0	5 11	TELL ME BABY	-
2 2	PERSIE (WILL I AM ABM/RTERSCOPE)	0	30 18	ME A U	-			THE WHICKING THWATTHCK WATERS BRODE JAMES STATES AND SANDERS THE MONEY	PAG	3	3 6	WHEN YOU WERE YOUNG	
3 4	CRAZY SMALE MALLEY (DOWNTOWN LAVA)	28	18 18	WAITING ON THE WORLD TO CHANGE		3 14	1 3	THE PARTY'S JUST BEGUN				THE KILL (BURY ME)	-
0 10	16 CHASING CARS	0	33 8	JOHN WAYER (KNATELCOLLMEIA)		9 9	2	MISS MURDER	-	1		MISS MURDER	-1
6 5	3 CALL ME WHEN YOU'RE SOBER	0	37 2	STRUT THE CHEETER BUILD (MAILT DISAETY/MOLLYWOOD)	6	3 6	2 18	THE RIDDLE		9 :	20	THE DIARY OF JANE	-1
6 7	7 FAR AWAY	31	20 13	DO IT TO IT CHEMIN (SHO NUTE COPITOL)	0	9 8	8 5	FINE FOR FRENCING (ARREST COLUMNIA)	_		7 13	THROUGH GLASS	-
7 8	BUTTONS THE PROPERTY OF AMERICAN CONTRACTOR OF THE PROPERTY OF	32	31 14	IT'S GOIN' DOWN YUNG JOC (BLOCK/GRO SOY SOUTHLANING)	0	9 -	- 1	HERE IT GOES AGAIN		0	1 13	ORIGINAL FIRE	4
6 3	3 SHOW STOPPER	33	21 11	STARS ARE BLIND		8 5	7 8	BRAND NEW GIRLFRIEND			8 8	AUDIOSLEVE INTERSCOPE/EPIC)	. 1
O 15	5 CHAIN HANG LOW	0	35 4	WHEN YOU WERE YOUNG		0 9	9 3	GALLERY WARD BAZEOGZ (APISSALRAS)		9	8 5	CALL ME WHEN YOU'RE SOBE	_
(D) 14	7 LIPS OF AN ANGEL	33	36 3	TELL ME BABY		0 4	3 2	SLEEP ON IT DANTY RAME (SHID BOY AT (ANTIC)		0	12 4	PUT YOUR MONEY WHERE YOUR MOUT JET LATELATICS	118
0 "	NAME OF THE PARTY	. 30	34 18	BLACK HORSE & THE CHERRY TREE	0	0 6	8 7	FACE DOWN		11 1	11 12	KNIGHTS OF CYDONIA	
40 1	NE INV. (P.C.)	37	32 6	DEJA VU		0 6	8 8	PULLIN' ME BACK CHROY FEATURING TYMES (SYDT-A-LOS CAPITOL)		12	13 24	STEADY, AS SHE GOES THE MACENTEURS (THEO MARK YZ)	
12 0	MAIN'T NO OTHER MAN	20	30 27	BIDIN'		3 -	- 3	THE KILL (BURY ME)		13	10 22	DANI CALIFORNIA	П
13 9	PROMISCUOUS	~	41 18	SNAP YO FINGERS	DV .	4 5	3 4	MY IMMORTAL DWITTERST (MYS) 171		14	14 16	I WRITE SINS NOT TRAGEDIES	S. LANGE
14 11	I WRITE SINS NOT TRACEDIES	- 0		VANS		2		YOU'RE BEAUTIFUL		16	16 13	READY TO FALL	
W 17	MOVE ALONG		38 25	SAVIN' ME		ă .		NOT READY TO MAKE NICE	-11	10	19 5	TO BE LOVED	П
O 20	MOVE ACONG THE ALL AMERICAN PEACES (1005HOUSE INTERSCOPE) A PUBLIC AFFAIR	41		SOS	-			UNWRITTEN		0	22 7	LIPS OF AN ANGEL	_
1 23	10 JESDIEA SIMPSON (CPIC)	42	42 18	STEADY, AS SHE GOES	- 1		4	NUMB	-0.4		18 12	IS IT ANY WONDER?	
18 19	27 OVER MY HEAD (CABLE CAR) THE THAT (CPC)	• 0	54 5	Det Auconteurs (INFO MAN VZ)		2		WOULD YOU GO WITH ME		•	40 10	THE POT	

TLE	PRES.	MARKE WEEKS	TITLE S ARTIST (MITTALE) PROMOTION LABEL) I KNOW YOU SEE IT	160	That	WITTE .	3	TITLE S ANTIST (MODISTRO) LANCE S ABOUT US	100	S WITH S	ANIMAL I HAVE BECOME	-
SEXYBACK AGDIN TRHOUGHAN LIVE TOWARD	0	29 1	YUNG JOC (BLOCK BAD BOY SOUTH ATLANTIC)	100	61	40 :	9 1	MOONE HOGAN FEAT PAIR WALL (SMC/SOTE)	-		TELL ME BABY	٦
INDON BRIDGE SR (W.C. FAM ABMINTERSCOPE)	0	30 1	BLUE DETORER (UNIVERSAL MODDWE)		•	52 1	2	SHOW ME THE MONEY	9	5 11	WHEN YOU WERE YOUNG	1
RAZY WILE BARLEY (CONNITONNILANA)	28	18 1	ME & U CAMBE (NEXTSELECTION DED NOT WELLANDS)		53	44	3 1	THE PARTY'S JUST BEGUN	3	3 6	THE KILL (BURY ME)	4
HASING CARS	0	33 1	WAITING ON THE WORLD TO CHANGE		0	56 :	٠,	THE CHEETAN CHILE PARET BISACT WELLTHOODS	4	4 20	MISS MURDER	4
ALL ME WHEN YOU'RE SOBER	0	37 :	2 STRUT Der Certital BRAIL (MAILT DISALTY MOLLY WOOD)		63	62 1	18	MISS MURDER WIGHT (W. RITERSCOPE)	5	2 20	MY (TRY EVE HETERSCOPE)	Ų
R AWAY	31	20 1	DO IT TO IT		0	56	5	THE RIDDLE	6	7 13	THE DIARY OF JANE	1
JTTONS	32	31 1	IT'S GOIN' DOWN		0		1	HERE IT GOES AGAIN	0	8 13	THROUGH GLASS	
HOW STOPPER	22	21 1	STARS ARE BLIND		58	57	a T	BRAND NEW GIRLFRIEND		8 8	ORIGINAL FIRE	
HAIN HANG LOW	-		WHEN YOU WERE YOUNG		50	50	200	GALLERY MANUAL MATERIAL SALES	9	8 5	CALL ME WHEN YOU'RE SOBER	ī
PS OF AN ANGEL	9	30	TELL ME BABY	-	-	43		SLEEP ON IT	0	12 4	PUT YOUR MENEY WHERE YOUR MOUTH I	i\$
BER LEMMERS AL METOWAL	9	36	BLACK HORSE & THE CHERRY TREE	-	~	43		PACE DOWN	11	11 12	KNIGHTS OF CYDONIA	-
OW TO SAVE A LIFE	36	34 1	AT THESTALL STELENTLESS (1954)		9	08		DE SECUMPSON APPARELS INFORM	12	13 24	STEADY, AS SHE GOES	-
HEN YOU GONNA) GIVE IT UP TO ME OF PAIR PERT RETEINS COLD (UP ATLANTIC)	37	32	BETTA VU	6	0	65	8	THE KILL (BURY ME)	12		DANI CALIFORNIA	-
N'T NO OTHER MAN	38	30 2	27 RIDIN' DWHLIDWIN FUE SWIGE BONG CHARLES M. MOTOR		63	-0	3	SE SECONOS TO MARS (MMYCHTAL/VIRGIN)	13	10 22	I WRITE SINS NOT TRACEDIES	4
ROMISCUOUS LY FURTIDO FERT TIMORILAND (MOS), EY-SEPPER)	39	41	18 SNAP YO FINGERS	100	64	53	•	MY IMMORTAL CVAMERCIACE (WAS LET)	14	14 16	PINED AT THE BRICE CECK SANCE PURELED BY FARRENLES	44
WRITE SINS NOT TRAGEDIES	0	11-	1 VANS THE PACE LIP ALL MITS JOY LYCHAN		0	181	41	YOU'RE BEAUTIFUL AMPS BLURT -CUSTARD ATLANTIC	16	16 13	READY TO FALL	
OVE ALONG	41	38 :	25 SAVIN' ME		0	71	18	NOT READY TO MAKE NICE	10	19 5	TO BE LOVED MAN MACH EL TOWAL GEFFEN)	
PUBLIC AFFAIR	42	10	18 SOS		67	65	41	UNWRITTEN	0	22 7	LIPS OF AN ANGEL HARRICATORES AL REPORTED	
VER MY HEAD (CABLE CAR)	0		. STEADY AS SHE GOES	-	0			NUMB	18	18 12	IS IT ANY WONDER?	Ī
PS DON'T LIE	×	04	MHAT HURTS THE MOST		0		i	WOULD YOU GO WITH ME	0	26 9	THE POT TOOL DISSECTIONAL VOLEAND TOMBAL	_
AKIRA FEAT MYCLEF JEAR (CPIC)	0	48	LIFE IS A HIGHWAY	-11	70	64		SUDDENLY I SEE	0	23 8	LAND OF CONFUSION	-
ET UP	45	45	MASCAL PLATTS (SPALT DISMET)	- 4	70			SAY GOODBYE	~	27 7	DO IT FOR ME NOW	-
HOULDER LEAN BIG DIG FERT TE (CAMAD HUSTLE-ATLANTIC)	46	47	30 BAD DAY BANKS POWTER (ARRIVER BROS)	-	71	60	3	TEMPERATURE	9		MAUSEA	-
OSSY LISTER 100 BHORT LIVE 20MAN	0	51	12 CRAZY BITCH BOCKDHEMM (CLEVEN SEVEN LAVA)	100	72	65	34	SEAN PRIS. (VP. XT; 4NTC)	0	50 5	FACE DOWN	
ANI CALIFORNIA	40	49	5 BRING ME TO LIFE EVANCECING FEAT PAGE MCCOV (MINO UP)		1	-	1	IN THE END	23	25 2	THE REO JUMPS OF APPRICATUS (VPIGAL)	_
AND DAT	0	55	3 I LOVED HER FIRST	10	74	70	9	IN FOUR COME TAXONE HETT BEACHE INF BEACHER KNOWE	24	20 1	CRAZY SMALE MAKLEY (STANTOWN LAAK)	0.7
EXY LOVE	50	45	19 UNFAITHFUL	100	75	63	23	L.O.V.E.	26	17 1	ROOFTOPS (A LIBERATION BROADCAS	1

SEP POP Billowere

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0.2	Ç.	ň	JP 100
-5	12	200	TITLE
本質	-	-	SEXYBACK
1	1	9	
2	2	8	LONDON BRIDGE FRAME I AND A MANUAL MINTERSCOPES
3	3	21	BUTTONS THE POSSETCHT DOLLS FEHT SHOOP GOOD LAMIN RUTERSCOPE
4	5	18	CRAZY GMALE MANLEY (COMMITCHING LAVE)
a	4	19	PROMISCUOUS NELLY PURINDS FEAT THREALAND (MOSCETT SETPER)
0	8	31	I WRITE SINS NOT TRAGEDIES
5		10	FAR AWAY
	6	15	(WHEN YOU GONNA) GIVE IT UP TO M
	7	14	AIN'T NO OTHER MAN
	10		CHASING CARS
10	15	16	CHASING CARS SHOW MERCL (POLYCO)(ASM WITERSCOPE)
11	10	21	ME & U CASSE -NEKTS-LECTIONISMO BOY/ATLANTIC)
12	13	31	OVER MY HEAD (CABLE CAR)
13	11	15	DO IT TO IT DESCRIPTION OF THE STANDARD CONTROL OF
14	12	4	DYMESCRICA COUNTY OF THE SCHOOL
10	20	9	LIPS OF AN ANGEL HHER (WINTAGAL PERGELE)
0	18	11	SEXY LOVE
ŏ	17	13	METO COST JAM ROSSOS. U AND DAT E-40 FEET T-4444 & RANGE SAR, GECK MID IT SAKE SEPPOSE.
ĕ	27	5	CHAIN HANG LOW
			MOVE ALONG
19	18	32.	
20	14	3	SHOW STOPPER DANTY EASE-BAG STYAT (ARTIC)
21	22	28	HIPS DON'T LIE SAMMA FEAT WYDLEF SEAN (EPIC)
	28	24	HOW TO SAVE A LIFE
23	28	4	TOO LITTLE TOO LATE
23	29	21	HATE ME BUE OCTORER (UNIVERSAL HOTOWY)
25	21	16	BOSSY
20	12	4	GET UP
27	25	28	RIDIN
-	-		BLACK HORSE & THE CHERRY TREE of TRANSLAGGERIESE WIGHT
28	24	28	UNFAITHFUL
20	23	20	RIMANIA (SSECOR LINETO/RIC)
30	32	13	GALLERY MARE VIZZOTZ KRISTA RING
31	30	22	DANI CALIFORNIA RES NET CHILI PETPERE (MAINE A LEGS.)
32	31	28	SAVIN' ME
30	35	10	TOURS DESCRIPTION OF THE PROPERTY OF THE PROPE
0	37	11	
33	40	10	PULLIN ME BACK ONET THE TYPING (ILLEY ALST CAPITOL)
30	33	14	IT'S GOIN DOWN
	16	7	I KNOW YOU SEE IT
36	38	16	SNAP VO FINGERS
100			WHAT HURTS THE MOST
	42	22	WAITING ON THE WORLD TO CHANG
0	45	6	
41	34	13	STARS ARE BLIND
42	36	12	DEJA VU BEYONGE FERE JAN E (COLUMNIA)
0	47	10	PRAME I PER MARIE FREIK E CHANGLICHARE COURSE
0	50	3	STRUT THE CHEETIAN BURLS (MALT DEPLETE HOLLOWSOOT)
45	41	30	SAD DAY
40	44	23	WHERE'D YOU GO PORT MACE, WISCHARD SHOP, 1
100	48	4	WHEN YOU WERE YOUNG
-	-		ABOUT US
46	43	5	ABOUT US MODRE MCAR FEM PAUL WALL (SMC/5000) VANS
Common			
50	77	2	TELL ME BABY RESIDENT CHEST CHEST STOCKS

Della William	LAST	BRESS.	TITLE ARTIST (SEPRINT / PROMOTION LABEL)
51	45	28	WHAT'S LEFT OF ME
0	62	18	STEADY, AS SHE GOES THE MICHIEURS (THIRD MANY 2)
53	53	14	MAKEN PLACES (AND DESIGNATION STREET)
0	56	21	CRAZY BITCH BIOCHERS (ILLIVER SEVENILARA)
68		1	MY LOVE JUSTIA THOSERLAND PEAT TO LUNE (2019)
0	50	5	I CAN'T HATE YOU ANYMORE
87	63	4	I LOVED HER FIRST HEARTLAND (COTTO CREEK)
58	81	19	MISS MURDER
59	69	8	MIRACLE CASCADA (DOSTING)
60	60	15	LEAVE THE PIECES THE WHOLERS MANUFACTURES (MASHALLE) WHO
61	52	3	SHOW ME THE MONEY
0	67	3	THE PARTY'S JUST BEGUN THE CHEENA MALE (MALE DESIGN HOLLETHOOD)
00	79	3	MANEATER WILLY FURTING MICSLEY SELECTERS
64	64	6	THE RIDDLE PRE FOR FIGHTING (ANNAECOLUMENA SORY BANG)
	-	1	HERE IT GOES AGAIN
0	86	6	THE KILL (BURY ME) 30 SECONDS TO MAKE (MINISTEL YARDIN)
67	66		BRAND NEW GIRLFRIEND

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77 79 17 Several Control Contr

RIGHT WHIRE YOU WANT ME ASSET WAS A STATE OF THE ASSET WAS A STATE OF T

POP 166. The top Pop singles & Sexiols, accordes in transference too of made underson increasions measured by Nelsean Demotinate Blast Systems, not Alabel commissed by Mellero Bourschland. See Over Lisquard term less and established on 2004. Not Business Media, for, and Nelsean Sociolistics, for, All rights measured. POP 160 APPLLAT largest location below chart. SEMILES Business Media, for, and Nelsean Sociolistics, for, All rights measured. POP 160 APPLLAT largest location below chart. SEMILES ANSALES. This calls is usual to complete both be filterated rest for lower Pop 160. See Carter Largest location for select selectations. © 2004. Promotiopate and Pollytocking and Applications of 100 APPLLATED COPPER SEMILES (Contract Largest low naise and septembers).

POP 100 AIRPLAY

- A					
100	1981	100.00	TITLE MITT - PROMOTON LABEL)	PRESICT	10
0	2	4	SEXYBACK AGEN THINGHAME (JINE COMES)		28
2	1	18	BUTTONS THE PUBLICATION IN AMMINISTRACOPES	100	2
3	4	12	I WRITE SINS NOT TRAGEDIES	中	28
4	3	19	PROMISCUOUS MILLY FURTIMO FERT THREALAND (NOSLEY/GEFFER)	M	29
8	5	22	ME & U CASSIC NEXTSELECTION SAD BOY WILLASTIC)		30
0	9	15	(WHEH YOU GOHNA) GIVE IT UP TO ME	1	31
7	11		LONDON BRIDGE		32
ŏ	12		FAR AWAY	ŵ	33
×		13	DO IT TO IT	100	34
10	7	14	AIN'T NO OTHER MAN	10r	93
**		24	OVER MY HEAD (CABLE CAR)	W.	26
6	13	-	TOO LITTLE TOO LATE		37
-		12	CRAZY	故	2
-	10	13	SEXY LOVE	8	Back.
w	14	6	W 10 IST JAN IS NO.	8	30
쁜	13	10	CALLERY		40
W	18	12	MANO VAZOUEZ (ARISTA (RING)		41
17	17	25	MOVE ALONG THE ALL AMERICAN NEXICES (DOSHOLSE WITH ASCORE)	故	442
18	21	20	HIPS DON'T LIE SHEM FAI WYCLF JEH (PS)	故	43
18	16	21	UNFAITHFUL WHANNA (SAF DEF JAM 10.1MG)	故	44
8	29	4	MINN (CHYCASAL REPUBLIC SHIVERSAL)	~	45
21	16	22	RIDIN' CHAMELUDIANE (LINVEREAL MOTORIS)	100	48
2	25	11	THAT GIRL FRANCE LINES MAKING PRESENT COLLEGES		47
23	27	6	CHASING CARS SHOW PATROL (POL/COST ASM INTERSCORE)		48
2	33	4	PULLIN' ME BACK DRIENT FINES (SLOTA LOTICAPTOL)		40
m	28	10	HATE ME		50

10	NAME OF TAXABLE PARTY.	NI CHI	TITLE ARTEST (MPNINT / PROMOTION (AREL)
26	23	15	BLACK HORSE & THE CHERRY TREE
•	-	10	MY LOVE JUST THE TALL (IN COME)
20	22	28	SAVIN' ME WEXELECT (FORDELPRICATOURIS)
29	23	23	WHERE'D YOU GO
30	24	12	BOSSY MUST FEET 100 SHORT (2015 (20MEA))
31	31	5	CALL ME WHEN YOU'RE SOBER
22	39	6	GET UP
33	20	29	WHAT'S LEFT OF ME
34	43	3	RIGHT WHERE YOU WANT ME
3	42	7	WHAT HURTS THE MOST
36	34	15	SNAP YO FINGERS
37	32	20	CROWDED JEANNE OFFICE FEAT PAPOSE (HOLLYWOOD)
38	41	2	MIRACLE CASCAMA - TOTAL TOTAL
30	31	8	I CAN'T HATE YOU ANYMORE
40	45	8	MANEATER WELLY PURSONS AND SECURITIES
41	37	11	DANI CALIFORNIA REI RET CHILI PEPPERS - STATES (\$200)
42	44	4	THE OUEEN AND I
43	33	21	SO WHAT FELD MOS FLAT CLARA (DOP-SEPPER)
44	35	14	IT'S GOIN DOWN
45	43	27	BAD DAY DAMEL PENTER (MARRIER BADS)
48	44	2	ABOUT US MODE ROSAN FEAT PAIN WALL (SINC-1005)
47	35	18	DOING TOO MUCH
700		100	SUPERMAN

SANGLES SALES

	-30	-	TOPLO OFFICE
20	38	100 000	TITLE ARTIST (MPRINT) PROMOTION LABBLE
1	1	3	DEJA VU Store REVENCE PERE MET (COLUMBIA)
2	2	13	DO I MAKE YOU PROUD TAKIN IT TO THE STREET TRYLOR HICKS 1876/5 (6/8/86):
3	13	10	SOMEWHERE OVER THE RAINBOW MY GESTIN
4	5	15	BUTTONS THE PRESTORE BOLLS (ABMUNITERSCOPE)
	4	2	SHE BI ICE MEDIE (SAMUSTION POR)
0	15	18	ROCKY TOP THE EGGGAGE SHICTHERS (VECTA/MCA BASHYELE)
7	10	2	CHAIN HANG LOW
	6	17	ME & U CASSE (NEXTSELECTION SAD ROYAGLANDE)
0	12	6	DOWN HOME GIRL BLB CREW MERCINE SHEW INSTITUTION
10	7	6	UNTIL THE END OF TIME
11	0	22	EVERY DAY IS EXACTLY THE SAME
12		1	STARS ARE BLIND
13	25	6	KOOL AID UK MASS PEAT AT MONEY (PIPELINE)
1	24	2	I'M COMING OVER
100	111		DO IT TO IT

38	10	GOOD VIBRATIONS THE BEACH BOYS (CAPYTOL)	
14	5	PUT 'EM UP KNUCK BUCK	
22	16	PROMISCUOUS BELLY FURTION FEAT TRIBULAND (MOSLEY, CEFFER)	
14	10	SHOULDER LEAN TO ME OND THAT THE PERMIT HUSTLE ATLANTICE	
16	14	GET TOGETHER MACOURA (ASPASA SADS)	
17	18	IT'S GOIN' DOWN TUNG HIS INCOMES TO SOUTHWILLIAMS	

N 190 HASTI E ATLEATHE

50 8 SHOULDER LEAN

W HITPREDICT	UH
AND PROCESS OF DECEMBER OF STREET	
See uteri legené for rules and explanament, foliou si lested 100c, biglicales New Release	elicales reci
ARTIST/Tile(LAN), (Score)	Chart Fan
POP 100 AIRPLAY	
For Avray source (68.7)	
100 1 Too Little Too Late UNIVERSAL MOTOWN (72.6)	, ,
Wind Hurts The Mest HOLLYWOOD (83.7)	

Microin Assesse (A. 5)

District Here III: Sorve A Life ever (66 1)

District Assesse Share A Step (66 1)

District Assesse Share Assesse Assesse (76.2)

Those Walds coccumina (66.2)

Remember 10 Annual (66.7)

The Assessment IIII Assesse Assesse Assesse (66.2)

The Assessment IIII Assesse Assesse (66.2)

The Only Officence Between Manyroom And Sociale Coverage occurrance (71.8)

For Away rases (87.2)

White Berts The Meet eccurroom (7

Here To Save A Life cric (65.5)

Call Me When You're Seber wwo or (66.7)
Soddeshy! See vision (66.3)
ADULT CONTEMPORARY
Stock Herne 6 The Cherry Tree vesse (75
When Did You Fall On Lave With Mex common 175.7)

When Did You Fall (In Love With Ma) coulering (TS.2)
What Marks The Most excurpace (19.5)
Carry Lead, (S.5)
Wall Fee Ma CAMPOL (8.6.5)
Put Your Records On CAMPOL (8.6.5)
Inver You One See See See See See See See See See

MODERN ROCK
Put Yeer Money Where Yeer Mouth is ALARTIC (66-8)
Lips 08 An Angel waterbase (67-puts) (81-8)
Land Of Condusion nervinos (66-2)
Do If For Min Java 667701

Billogard R&B/HIP-HOP

10	0	TO P	P R S	3/HIP-HOP ALBUN	IS a		
-		1.	20	ARTIST MINIST MINIST DESTRUCTION LANG. (PACS)	Title	ı	p
O			1	YOUNG DRO	Best Thong Smokin'	A	2
	2	**	÷	DANITY KANE	Danity Kane		li
	ŕ	ê		OUTKAST	Idlewiid (Soundtrack)		В
	۳	В		METHOD MAN			b
0	-	EW		THE ROOTS	4.21 The Day After		ш
•	٢	"		RICK ROSS	Gama Theory		K
	5	3		\$1.P A SLICE DEF JAM 000384*/10JAG (13 90)	Port OI Miami		E
7	Ŀ	EW		TOO SHORT SHORT JUST 20001 COURA (18 90)	Blow The Whistia		II:
5	4	1		LYFE JENNINGS COLUMBIA 04405,55AV MUSIC (18.96)	The Phoenix		ĸ
9	1	2		CHRISTINA AGUILERA	Back To Basics		Ŀ
10	7	4		CHERISH SHOWN STREET, CAPITE (12 BB)	Unappreciated		R
11	9	6		LETOYA CAP100, 07136 (12.08)	LeToys	•	В
12	г.	EW			Undisputed		1
13	10	10	113	YUNG JOC BLOCK SAD BOY SOUTH \$3507* NG 178-891	New Joc City		R
14	,			LUTHER VANOROSS	The Ultimate Luther Vandroes		ķ
15	11	13	2	NE-YO	In My Own Words	ш	B
				GNARLS BARKLEY		H	Ľ
16	13	14		KELIS	St Elsewhere	Ļ	K
17	E	-		266 63258 70WRA (18 93)	Kelis Was Here		K
16	14	7		SOUNDTRACK JUST THOSE FOR THE THE	Step Up		ĸ
19	16	12		INDIA, ARIE LANTASAL MONDRIN (005141.1/URO) (13.00)	Testimony: Vol. 1, Life & Relationship	•	E
20	15	15		PHARRELL STAR TEAK ESSAINS WITHRECOPE (13 SE)	In My Mind		B
21	18	1		CASSIE MICHIGARD BOY 83981/4G (18 68)	Cassie		R
22	12	5		OBIE TRICE SHADY COMMIST INCOME (12 50)	Second Round's On Me		B
23	24	20	40	CHRIS BROWN	Chris Brown	×	ı
24	20	18		CORINNE BAILEY RAE	Corinne Bailay Rae		,
25		16	늺	BUSTA RHYMES	The Big Bang		
Sec.				AFTERMACH SOCIABLINGSPISCOPE (13.50)			
			-	PERMIST MARY A BUIGE			100
0	28	26	38	GRATEST MARY J. BLIGE MATERIAL MATERIAL OFFICE OF THE PROPERTY OF THE	19 The Greakstrough		1
27	16	26	38	CONTACTOR MARY J. BLIGE OUNTAIN MARKEN CALLED A CENTRAL DESCRIPTION DESCRIPTION DESCRIPTION DE DE COMPANION DE COMP	The Greakthrough Year Of The DogAgain		1
27 29	-	26	38	GIFFATSST MARY J. GLIGE MATERIAL GESTET VALUESCOPE (12 8) OMX CCULUMEN BETVERFORD MUSIC (18 88) % RIHANNA SARGET JAM M64165 (10.88) (12.88)	19 The Greakstrough		The same of
27	16	26	38 19 19	BRANTA MARY J. GLIGE GUARRE DMX COLUMNA SOCKADORIO MARIOLE (18 80 / 4) RIMANNA SARGET AND MOREOTO MARIOLE (18 80 / 4) RIMANNA SARGET AND MOREOTO MARIOLE (18 80 / 4) ICE CUBE LICECUBE LICECUBE LICECUBE LICECUBE LICECUBE	The Greakthrough Year Of The DogAgain	8	The same of
27	16 23 27	28 6 17	38 19 12	DEFAILS MARY 1, BLAGE LOSSES STATEMENT CONTROL OF THE STATEMENT COST DMX CLUMENTA MERCANDERS FRANCE (118 80 % RIHAMNA SAR COST JANK MERCANDERS (128) ICE CUBE MERCH 1008 00000 (18 80) T.L. CARDO MARTINAZIONATIC MERCH 100 000 (14 96) 4*	Year Of The DogAgain A Girl Like Me		The same of the last
27	16 23 27	28 6 17 21	38 19 12 24	GREATEST MARY & GLOC GUARGE MINISTRACTURE RESIDENCE (12 80) DMX COURT MET COURT MET C	19 The GreatPrough Vear Of The DogAgain A Did Like Me Laugh How. Cry Later King My Ghatro Report Card		1
27 28 29	16 23 27 32	25 6 17 21 25	38 19 13 24 25	GREATEST MARY & GLOC GUARGE MINISTRACTURE RESIDENCE (12 80) DMX COURT MET COURT MET C	19 The GreatPrough Vear Of The DogAgain A Did Like Me Laugh How. Cry Later King My Ghatro Report Card		1
27 28 29	16 23 27 32 30	25 6 17 21 25 18	38 19 13 24 25	COLUMN AND A CHOC COLUMN AND A CHOCAGO AND A	19 The GreatPrough Vear Of The DogAgain A Did Like Me Laugh How. Cry Later King My Ghatro Report Card		1
27 28 29	16 23 27 32 30 33	25 6 17 21 25 18 24	38 19 12 24 25 17 8 2	COUNTY TO CLOSE COUNTY TO	The SreakPrough Veer Of The DogAgain A did take Me Laugh Nov. Cry Later King My Chitric Report Card ALD ISLEY Baby Makin' Music		1
27 28 29 31 32 33	16 23 27 32 30 30 33 17	25 6 17 21 25 18 24 22	38 19 13 24 25 17 8 2 1	CONTROL SHAPPY, CLORE TO THE STATE OF THE S	The Seasthough Sear of the SogAgen A Six List Me Common		1 1 1 1
27 28 29 31 32 33	16 23 27 32 30 30 17 26 17 26	25 6 17 21 25 18 24 22 -	38 19 13 24 27 8 2 2 2	MANY J. GLOCE THE CONTROL OF THE PROPERTY OF	The SeastPrough Year Of the DogAgain A clid till be Laogh Nov. CY Later King Ny Charle Report Cent Ny Charle Report Cent ALD ISLEY Bully Maker Music Proposition The Champions: The North Meals The South		1 1 1 2
27 28 29 31 32 33 34 36 36	16 23 27 32 30 30 33 29 17 26 25	26 6 17 21 25 18 24 22 -	5 19 13 24 2 2 3	MAY J. SLOCE ONE COMMAND TO THE PROPERTY OF	Year Of The Dog. Again Year Of The Dog. Again A Did It Libs Leigh Nov. Cry Late Leigh Nov. Cry Late Wy Ghento Report Card My Ghento Report Card ALO ISLEY Basin Marier Music Fingelation The Champions: The North Meals The South Cluster North Control Other Strop.		1 1 2 1
27 28 29 31 32 33	16 23 27 32 30 33 29 17 26 25 34	25 6 17 21 25 18 24 22 - - 11 23	38 19 13 24 27 2 2 2 11	MANY 2 SLOGE ON 1 MANY 2 SLOGE ON 1 MANY 2 SLOGE MANY	Nee Of the Dog, Again A Off the Dog, Again A Off the Dog A		1 1 2 1
27 28 29 31 32 33 34 36 36	16 23 27 32 30 33 29 17 26 25 34 40	25 6 17 21 25 18 24 22 - 11 23 34	38 19 19 12 15 17 8 2 2 1 11 118	MANY & RUSE OUR STREET OF THE	The SeashPooper Year Of The Dog. Again A Did It Lab A Did		1 1 2 1 1
27 28 29 31 32 33 34 36 36	16 23 27 32 30 33 29 17 26 25 34 40	25 6 17 21 25 18 24 22 - - 11 23	38 9 19 18 24 25 17 0 2 2 3 11 11 4	AND A SAME OF THE	Nee Of the Dog, Again A Off the Dog, Again A Off the Dog A		1 1 2 1 3
27 28 29 31 32 33 34 36 36	16 23 27 32 30 30 33 29 17 26 25 34 40 41	25 6 17 21 25 18 24 22 - 11 23 34	38 5 19 13 24 55 17 8 2 2 3 11 18 4 19	AND AND A SOCIETY OF THE PROPERTY OF THE PROPE	The SeashPooper Year Of The Dog. Again A Did It Lab A Did		1 1 2 1 1 2
27 28 29 31 32 33 34 35 36 36 37 28 39	16 23 27 32 30 33 29 17 28 25 34 40 41 42	25 6 17 21 25 18 24 22 - - 11 23 34 40	38 9 19 13 24 25 17 8 2 2 3 11 88 4 19 39	AND A SAME	The Season of th		1 1 2 1 1 2
27 28 29 31 32 33 34 35 36 37 28 39 40	16 23 27 32 30 33 29 17 28 25 34 40 41 42	25 6 17 21 25 18 24 22 - - 11 23 34 40 20	38 19 13 14 15 17 0 2 2 3 11 18 4 19 38 48	AND A SOCIETY OF THE PROPERTY	the Seasons of the Se		1 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
27 28 29 31 32 33 34 35 36 36 37 28 39 40	16 23 27 32 30 33 29 17 26 40 41 42 43 37	25 6 17 21 25 18 24 22 - - 11 23 40 20 33	3 10 13 24 25 17 8 2 2 3 11 10 4 10 30 00	ANY A SACE MAY A SACE MAY A SACE OF THE	The Seasoning of the Se		1 2 1 2 1 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1
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27 28 29 31 32 33 34 35 36 36 37 28 39 40 40	16 23 27 32 30 33 29 17 26 40 41 42 43 37 38 50	25 6 17 21 25 18 22 - - 11 23 34 40 20 33 27	5 19 13 15 17 0 2 2 3 11 10 4 19 00 01 1	ANY A SAME SHAPE OF THE SAME S	The Shark Congress of		1 1 2 1 1 2 1 1 2 1 1 1 1 1 1 1 1 1 1 1
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-	Title	ARTIST MPAN ENUMER OF THE PART PROCES		17.00	10
c	The Emancipation Of Mimi	MARIAH CAREY	41 3	62	54
	Light Poles And Pine Trees	FIELD MOB OTHISTIES SOLITO- MISSISSOPS (1) 80:	38	48	57
	Listennn: The Album	DJ KHALED	57	58	68
c	Alm's Nebody Werrylin	ANTHONY HAMILTON 50 50 DET PETROCAMA (15 80)	4 0	49	50
	Sapphire	TEENA MARIE CASH MONLY CLASSICS LINNERSAL MOTORY COSHIELDING (12 56)	53 17	50	60
	Tyler Perry's Medica's Family Reunion	SOUNDTRACK	43	55	61
	Restiess	TRAE	30	46	62
Б	Curtain Calt The Hits	PAGE EMINEM SETER SHIPEM SHIPEM TOUGHT (INTERSCOPE ITS 66/9 96)	65 36	76	0
	The Love Experience	RAHEEM DEVAUGHN	54	SZ	04
	Kills Season	CAM'RON DECAMEN MAN ASSESSABLE THE CITE ON	45	51	65
E	Morkey Business	THE BLACK EYED PEAS	52 T	70	00
	Feedback	JURASSIC 5	50	66	97
	Don't Get it Twisted	MR. CAPONE-E	7		0
	Changed	TONY TERRY STUDY 25 JEG SBIZADEN (17 56)	58	72	89
	Cash On Delivery	RAY CASH ONLOWING COMMON STATE STATE OF THE SEE	47 11	52	70
C	Album 1	KEM	86	75	71
i	History In The Making	THE DIPLOMATS PRESENTS JR WRITER	44 0	88	72
	Call tz Active	THA DOGG POUND	E1 (1	77	73
	Charile, Last Nama Wilson	CHARLIE WILSON	63	73	74
	Play it How it Go: Collection	B.G.	36	61	78

	1		ARTIST	Title
L.	噩	B	INTERFT & NUMBER / DISTRIBUTING LABOL	Tille
0	H2		BEENIE MAN 1990 CARRO VIEES 11740-119808	Undisputed
2	1	49	SEAN PAUL	The Trinity
3	2	3	CHAM MOREOGENILANIC BIBTS* NE	Ghetto Story
•	3	52	DAMIAN "JR. GONG" MARLEY DISTINUTED THE GOOD OF THE SERVICE COLUMN TOWNS	Welcome To Jamrock
	4	27	MATISYAHU ON THE ATMINISTRATION	Youth
1	5	2	EASY STAR ALL-STARS	Radiodread
di)	7	85	BOB MARLEY AND THE WAILERS	Gold
i		43	BOB MARLEY AND THE WAILERS	Africa Unite: The Singles Collection
,	6	11	VARIOUS ARTISTS	Reggae Gold 2006
0	9	72	MATISYAHU	Live At Stubb's
1		7	TANYA STEPHENS	Rebelution
2	10	12	VARIOUS ARTISTS	Seca Gold 2006
9	14	10	ELAN ANGSECT COSSES INTERSCOPE	Together As One
	11	25	BOB MARLEY	Golden Legends: Bob Marley
5	13	15	VARIOUS ARTISTS FINES SECUL PROSECULATION THE LEE	Iria Reggsa Hits: Best of Dancehall

big debuts. Each of those acts

reaches the top 15 of The

Billboard 200.

YOUNG DRO MAKES 'BEST' START

Riding high on the success of his smash Dro's Grand Hustle/Atlantic set gives the "Shoulder Lean" single, Young Dro checks in Warner family of labels its 14th week atop the at No. 1 on Top R&B/Hip-Hop Albums with chart this year, following No. 1s from Jaheim, his major-label debut, "Best Juvenile, E-40, T.I., Cam'Ron, Thang Smokin'." Yung Joc and Pimp C.

He leads a busy top 10. where Method Man (No. 4), the Roots (No. 5) and Too Short (No. 7) round out the

"Smokin" " starts at No. 3 on the big chart with 142,000. It's no surprise that the Atlanta native's best sales market was his hometown, which accounted for 7.3% of the album's first -Keith Caulfield

Let's Get II: Thug Motivation 101

The Shining 3

Most Known Unknown

YOUNG JEEZY

THREE & MAFIA

J DILLA AKA JAY DEE





R&B/HIP-HOP Billboard SEP 16

A		HO D	B/HIP-HOP AIRPLAY	,	
	15	語言	TITLE		l
1	-1	16	PULLIN' ME BACK	☆	B
0	3	15	SEXY LOVE	业	1
3	2	23	SHOULDER LEAN TOWNS OND FOR THE STAND HISTORIES STEARTED	1000	1
4	4	13	I KNOW YOU SEE IT YIMS JOC (BLOCK BAD 627 SOUTH/ATLANTIC)	垃	8
0	7	14	S.E.X.	盘	K
6	5	12	CALL ON ME	*	1
7	8	17	(WHEN YOU GONNA) GIVE IT UP TO ME	4	Ü
	8	13	DEJA VU BYSED HAT JAYZ (COUMBN/SUN)	並	E
0	13	5	SAY GOODBYE	*	R
10	14	7	MONEY MAKER WORRE HAT PRANELL (CEPTER JAMES DATE)	☆	1
11	9	15.	U AND DAT C-40 RM 5-MM 4 KAND GOL ISSUE WIS 17-MAK-MARKER BROS 1		В
12	11	10	GET UP CHARLEST CHARLESTAND (LAFACELINE NOME A)	12	K
13	10	18	ME & U CASH INCOMING BAD BOY ATLANTICS	*	E
14	15	35	SNAP YO FINGERS	☆	1
10	31	19	GHETTO STORY CHAPTER 2 CHAPTER AND RETS MATERIAL AND COMMENTS.		в
10	17	8	EVERYTIME THA BEAT DROP	*	B
17	23	11	STUNTIN' LIKE MY DADDY BIRDHAN & LE MARRE (CALP MONE) LINGUISER, MOTORING	100	B
18	22	31	IT'S GOIN' DOWN THE AC INCOMING BY SOUTHWELANTIC		1
19	12	24	SO WHAT FREE MOS FEAT CAMA COTT/SERFER INTERSCOPE;	*	B
20	15	27	TORN LETTIN CAPITOLI	4	Ŕ
21	27	6	TAKE ME AS I AM	立	В
22	19	13	I CALL IT LOVE	100	ı
0	50	1	RING THE ALARM		19

me a	55	100 M	TITLE ATIET (RIPPORT / PROMOTION (ARIL))
26	24	45	BE WITHOUT YOU MARK 2 BLKE (SLEEDER, NYTURSCOPE)
27	25	10	BOSSY HELE FEAT TOE DHORE LINE-TOWNER)
28	29	28	FLY LIKE A BIRD MARIAN CAREY (SCLARD (DURC)
2	33	8	SHE DON'T
30	39	7	COME TO ME DIDEN FEAT RECOLE SCHEEZINGER (EAD ECH, VILLANDS)
31	20	24	WHY YOU WANNA
32	21	25	ENOUGH CRYIN MARY J BLIGE FEAT BROOK-ON (MATRIANCH/EEFFER/MTERSCOPE)
20	140	4	HANDS UP
33	41	7	WALK IT OUT UNK HIS COMPRISORS
35	28	45	CANT LET GO SETHORY MANUFACE USO SO OFF (COMPA)
36	32	6	CHAIN HANG LOW and (STREN WITHSCOPE)
37	38	4	PUSH IT RCC AGES ISUP IN SUDJECT JAMED AND
0	43	8	YOU SHOULD BE MY GIRL LIMING FEAT SEAR PAIR OF TRUMBURDED GROWN
		- 2	DUTTY WINE

DUTTY WINE FIND MYSELF IN YOU MAN MCMOST MANUAL TO INCOME.
FEELS SO GOOD MAN MA FEEL MOTOR MANUAL PROMISCUOUS MULT TURTAGO TEAT TIME HELT FURTHER THE THINKAME INDOCT.

PEANUT BUTTER & JELLY
LORILLE BUR & FINGET SCHOOL BY

ME TIME
HELTER REALLY SCHOOL BY

LOOKING FOR YOU

LOOKING FOR YOU

BUT HARRES IN TO SOCI (COSPO CO)

2 BITTS OKAY (ONE BLOOD)
THE SAME THAT AND THE STATE OF THE SAME THAT AND THE SAME THAT AND THE SAME THAT AND THE SAME THAT AND T

50 62 4 IN THE GHETTO

44 15

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盟	111	900	TITLE ARTIST (MPRINT) PROMOTION LABILLY
1	2	26	FLY LIKE A BIRD
	No.	13	I CALL IT LOVE
		ほ	FIND MYSELF IN YOU
3	3	34	SPEAN MCKNIGHT (UNIVERSAL MOTOWR)
4	4	40	CAN'T LET GO ANDHONY HAMILTON (50 00 DECEMBA)
5	5	14	SHINE UTVER VANDAGES (27445)
	8	42	BE WITHOUT YOU BARY & BUTTON WELL THE COMP.
7	8	18	ME TIME
H		10	THERE'S HOPE
	-	10	MONA AND REPOYCESAL MOTORYKI
	10	23	YESTERDAY BARY MAY IN TROCK COLUMBIA SUM
10	7	22	ENOUGH CRYIN MANY & BUSE FOR BROOK-OW CHATFAM CONSEPPENDETERS COPY)
11	11		CHANGE ME
12	13	51	LOOKING FOR YOU MINI PRANSE IN FO YO SOUL COSPO CENTRIC/ZOMEA)
13	12	34	JUST CAME HERE TO CHILL THE DUEY MOTHERS FLAT ROMAIN DUEY 1757 SOUL CLASSICS DEF JAMEDIANO
14	14	28	OOH WEE
10	16	11	CALL ON ME
18	16	20	NO WORDS
17	18	7	SISTA BIG BONES
1	24	6	SEXY LOVE
18	20	12	THE PACT IS (I NEED YOU)
20	17	20	TORN LITTER CAPITOLS
21	21	12	UNTIL THE END OF TIME
22	25		DAY DREAMING
23	23	10	IMA GINE ME
24	22	11	DEJA VU STYROZ FERZ JANZ (COCUMNIA/TUNO)
25	27	13	U DO IT FOR ME

ADULT R&E

HOT R&B/HIP HOP SINGLES SALES

19 13 LONG THE ALARM
50 4 RING THE ALARM
BYING THE ALARM
BYING THE ALARM
10 NEED A BOSS
94ANGEA FLAT LUBACIES TO

30 12 ENTOURAGE

55	噩	20	ATTITLE ANTIT (MPRINE : PROMOTION LANEL)
1	1	3	DEJA VU Broad Hat Jan 2 (COLUMBIA/SUM)
2	2	2	SHE BI RE WIZZLE CHALSYDE PCHO
0	3	6	UNTIL THE END OF TIME
0	15	2	CHAIN HANG LOW
0	4	5	PUT EM UP KNUCK BUCK
0	6	2	I'M COMING OVER
7	7	(8)	SWING LOW Burna Jadeson Figur Product Product PPM CONSULTING
0	18	7	KOOL AID UK MASS FLAT, IT MONEY (FUTCLING)
0	27	2	DO OR DIE
10	5	5	PHONE TALK AND EVER FAM. MAR. (SDU), CO'V. TRUMP)

0	18	7	KOOL AID UCBASS FEAT IT MONEY (FIFE LINE)
0	27	2	DO OR DIE
10	5	5	PHONE TALK AVE EVER FAM MAL (\$000, COTY TRANST)
0	21	3	U AND DAT E 40 FEST I PAIN & SANCE BUSINES (SANCE SANCE)
12	8	5	CONVERSATION (CAN I TALK 2 U)
13	16	17	ME & U CASSE (NEXTSCLECTION/SAS BOY ATLANTIC)
14	12	15	REGRETS HARE MARE INTRODUCTO DANTE
10		1	COME TO ME BOOK FEAT MODULE SCHEAZHREER (SAD SOLVET, ARTICL)
15	13	4	MONEY MAKER LIBROUGH FERE PRANTELL (STP-OLF JAMASCANG)
17	32	10	PROMISCUOUS RELET FURTILISE THERE, THERE I HAVE SEED TO SEE THE BETTE PERCEPTED.
18	11	11	SOLDIER SONG
19	14	30	BOOM ORAH
0	36	2	SEXYBACK ANTH INTERCENT LINE COMES
23	37	14	DAMN THANG MUSE MELIE MAY LIFE LUICE PLANDERS ALL MEANING
22	6	11	SYMPHONY OF BROTHERHOOD MINI SEE ARE APPLIED PROSESSION STREET PROSES
23	17	阁	LIKE THAT
-		19	CALL ON ME

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а.			
K.	RHYTHMIC	AIDDI	AV
8	MILL ILLIMIC	MINEL	- A 1 Inc.

- 6				
NAME OF STREET	100	WEST ON CHIL	TITLE ATTET (MPRINT) PRONOTON LANGL)	100
0	1	12	PULLIN' ME BACK DENSY FEEL TYPESE (\$1,07 A LOT (CAPYTOL)	n
	5	14	(WHEN YOU GONNA) GIVE IT UP TO ME	th
3	4	13	SEXY LOVE NE NE (CCT JAM (C),MO)	ú
0	7	8	BUTTONS THE PURSTERS COLLS PERT BROOF BODG (LAM VETERS COPE)	t
8	2	25	ME & U GREW INFRESCRICTOR THAN SON STLANDS	П
0	1	0	I KNOW YOU SEE IT THIS JOE FEAT BRANCH HIS B. HAMMINGS (BLOCK DAD BOY SOUTH) ATLANTON	10
7	8	12	SHOULDER LEAN YOUR ON HAT II, GRAND HUSTLE ATLANTE	П
0	8	23	U AND DAT E-68 FEAT T-PARK & NAMES GREE, COCK MICH FLOME, WARREST BROOK)	
0	10	8	SEXYBACK AND THREE PLANT (CONTA)	Ш
10	3	17	PROMISCUOUS HELLY FERFAND FEAT THRALAND (MOSLEX/GETTEN, INTERSCOPE)	1
10	12	14	GET UP CARA FEET CHARLUSTANIE (LAFACE ANG COMPA)	ά
12	11	28	SNAP YO FINGERS LK JON FERT E-80 & SERN PROL OF THE VOUNDBLOOD; (SME/TYT)	
13	15	6	MONEY MAKER UMACHE FEAT PHANGEL (DOPTHE) JAMES JAMES	1
14	14	22	IT'S QOIN' DOWN YORG JOC (ELOCALDAD BOY SOUTHWELLAKTIC)	П
15	13	20.	DO IT TO IT CHEMICAL SEAR PAIN, OF THE HOUMBRABORS (SHID-NUFF-CAPITOL)	n
0	16	1	LONDON BRIDGE	n
17	21	3	SAY GOODBYE OWIS SMEWN LING-20MINA	ú
0	19	10	THAT GIRL PARKET J FRAT MARKET FRESH & CHARLESTRAND (CO. (MISLA/SLAV)	4
10	20	5	CHAIN HANG LOW JIMS (CCTTRINGTCRSCOP)	n
20	22	8	EVERYTIME THA BEAT DROP MONICA FERT DRU PRANCIEZE BOYZ (LITTRE)	n
21	17	17	UNFAITHFUL REMANA (CEPTER JAMES)	ů
1	23	8	ABOUT US INDEEL HOUSE PAUL WALL (SMC. SOLE)	-
20	24	10	SUPERMAN BEWINDER PROPILE AME)	4
20	30	4	COME TO ME Brody read secous sourcessoon (BAO BOY/NYLANDIC)	ú
1	27	5	S.E.X. (FR JERMASS (DOLLMINA SLAN)	ú

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☆ HITPREDICTOR	
SALL PROPRIES ST (A)	
See chart leyeve for rules and explanations. Yellow indicates recessly tested title, indicates New Release	
ANTEST/TRALARC/(Score) Chart	Spen
R&B/HIP-HOP AIRPLAY	
Everytime The Best Drop mas (84.6)	
Take Na As I Am orrespont (92.3)	21
Hand A Bass ILING (75.0)	24
(1) Enteurage stor (79 1)	25
She Det't Garros (67.4) Come To Me en agric (67.3)	29
Work II Dat 600H (79.7)	34
You Should the My Girl morrows unwersald (73.7)	- 6
⊕ BULLY, 1 1 cont. In The Ghotte arrangeore (45.8)	54
CHELIN Unapprecipled CAPTOL (72.6)	82
JOHNS Tom II Up mean (86-4)	63
OHE CHANC: Look At Her max (71.1)	58
BOBBY VIII (BIRTH Ten The Page (Stude (85.6)	
THE INCO Vars zowa (60.4)	5
Can I Take You Home not (65 f)	
RHYTHMIC AIRPLAY	
I Know You See It como (69 4)	
Get Up zowaa (90 4)	- 11
Noney Maker 10,000 (67.9)	13
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ADULT RAB AND REYTHANC ARPPLAY 67 acts PAB stations and 65 rhytemic stations are electronizely monitored by Netiese Brookinst Data Systems, 24 hours a day 7 days a week. 0 2000 VMD Barnes Media, in an adviseers Sources on the NET RABAPSEQ SWALES RALES: this data is used to comple Hot RABAPSEQ Sorgies 5 Tacks, 6 2000 VML Burness Netical, inc. and Neties Sources (in HYPEBSCHOPC & 2006.

Billboard R&B/HIP-HOP



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	ч	R	λĒ	3/HIP-HOP SONGS
		8		
10	38	28		TITLE Artist PRODUCTS GOOGWALES MARKET PRODUCTION CASE.
0	2	2	18	PULLIN: ME BACK Chingy Featuring Tyrese DUMLING OF LIPS J. PRILIPS H. BALLETS A. MONGAR J. PASSONESS 69 SECTIA-LOT CAPITO.
8	(4)	4		SEXY LOVE Ne-Yo STAFFART AS SAUTHERN AS PRINCIPAL GRANT OF A MARCINES.
3	1	1		DEJA VU Beyonce Featuring Jay-Z
4	3	3		SHOULDER LEAN Young Dro Featuring T.I.
100		5	-	I KNOW YOU SEE IT Yung Joc Featuring Brandy 'Ms. B.' Hambrick
6		10		S.E.X. Lyle Jennings
v.	-	10		(JENNINGS (C JENNINGS)
7	6	7	12	2 DUMO LINCO J JACKSON, JANN JAN TUTWIS LI DUMO J JAISTIN J PHILLIPS C HARRES I (\$117405) 60 MINGRA
8		8		(WHEN YOU GONNA) GIVE IT UP TO ME Sean Paul Featuring Keyshia Cols DEAMIT! SPRINTEGES HENTEGES DEAMIT! IN SMITH HARTK COLS) 60 VP-III, MITC
•	13	18		MONEY MAKER THE ATTRIBUTES OF ENDOSCIPE WILLIAMS) MONEY MAKER Ludaons Featuring Pharmell o offence January
10	9	8		U AND DAT JOHN H JOST STANS JOH SMITH A GALLEY HARM E BUILDINGS E-40 Featuring T-Poin & Kandi Girl 40 SEX W/C TLAMS WARREN BOOS
T	14	22		SAY GOODBYE Chris Brown 8 M COCK SEAN (SAN COCK & A DESCRIPTIONES) 8 AVEZEMBA
12	10	9		ME & U Cossie RESUR (RUSSE) BOD WITSELECTION FOR DOTHER ATTE
13	11	13	10	GET UP Ciara Featuring Chamiltionaira
14	16	14		SMAP YO FINGERS LIF Jon Feat. E-40 & Seen Paul Of The YoungBloods JOHNHOUS SHIRLS SPAINES PAUL FOR THE PAUL OF THE PAUL OF THE PAUL FOR THE PA
10	33	37		Selective Office Selective
	-	-		EVERYTIME THA BEAT DROP Monica Featuring Dam Franchiza Boyz
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17	24	28	111	
10	22	18		IT'S GOIN' DOWN Yung Joc NITH (1998/NSON) BOOK NOT NITH (1998/NSON) BOOK NOT SOUTHWITHIN TO NOT SOUTHWITH TO NOT SOUTHWITH TO N
19	12	12		#171 / interscence Models
20	15	15		TORN LaToya
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22	28	38		TAKE ME AS I AM Mary J. Biga Mention J. C. Linkship, before links commissioner lines area @ action of the commissioner lines area @ action of the commissioner lines are a commissioner lines ar
М	19	20	-	I CALL IT LOVE LIGHT SERVICES I S
0		31		NEED A BOSS Sharreds Featuring Ludgeris
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26	41	47		COME TO ME Diddy Fasturing Nicole Scherzinger Didy Fasturing Nicole Scherzing Nicole Scherzing Nicole Scherzing
27	32	30	12	E HUDSTER A MERTET (O GRANDSERANCE HUDGOR A MERMET) 6 TU 6 CENCISON
20	25	26		BE WITHOUT YOU Mary J. Blige BM COT IN J BLISE B IS COLUL PERRY AGENTS. G. GEPPER TERRODOR.
20	26	19		BOSSY Keils Featuring Too Short Columning Too Short Columning Too Short Columning Columning Too Short Colu
30				
	31	36		FLY LIKE A BIRD Mariah Carry Wichel 6 (2,490)(0.06)
31	-	36		FLY LIKE A BIRD Mariah Carey wickney yeepen iyo carey a weeken) Be LARGEURE SHE DON'T LeToya
31	-			SHE DON'T LeToya # MANUSAP (I MILESAP SIC MELDON YOWIS) LOYS Barries Featuring 50 Carl
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8	10	55 43 23 11	UNFAITHFUL Rhenne	
8	100	50 57 71	YOU Lloyd Festuring Lift Wayne	
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10	Rapper's 19th top 10 hit	61 55 59	WITHOUTEN OF CAMPBELL & CAMPBELL, TCAMPBELL)	
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10	this decade.	63 61 60	A FRANCIS S MATTER C COORDEY OF FRANCIS OF TO YOU SOUL COSPO CENTIFIC COSMA UNAPPRECIATED Cherish	
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1		73 66 63	CHUNK UP THE DEUCE LIF Keke Featuring Paul Well & UGK UR LEE IN ELIMINATE PROCESSING BUILDING TO THE LIFE OF T	
N.		74 65 69	THE CAKE Lloyd Banks Featuring 50 Cent to profile CLIONE SERVICE CONTROL OF CONTROL	
2	200	77 74 75 15	CRAZY Gnorts Barkley	
21	Artist's debut	70 75 - 2	POPPIN' Chris Brown Featuring Jay Biz	
22	single shoots	77 77 77	THE FACT IS (I NEED YOU) JII Scott	
10	R&B/Hip-Hop	78 68 70	PACINA (ISCOTTINUM) © ENCURNOS ELACIO SISTA BIG BONES Anthony Hamilton © 20 20 designation	
74	Singles Sales on a 192%	70 15 15 4	WHERE YOU AT Joe Featuring Paggosts	
25	gain.	00 00 00	SIDE 2 SIDE Three 6 Matte Feeturing Project Pat	
D			PUT 'FM UP KNUCK BUCK Do Kathmers	
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15		CO 63 81 3	THE REMARKS YOURSETT JULICASON J. MOCLIMOS	
11	No. 15 debut	D4 N - 2	TIMELESS (J. WASHINGTON WINDOWS JR.) @ LOCK EM DOWN	
19	on Hot R&B/Hip-Hop	05 69 78	PRINCE (PRINCE)	
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12	helps propel the multi-	B7 78 65 15	AIN'T GON LET UP DG Yole will (MILE) DG Yole WILLIAM DE POWER RITAGENILAME	
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2	rapper/entre- preneur's	DB 81 77 13	LOVE SONG MisseZ Featuring Pimp C. 12045.0 CMIRR (12065.0 CARRER 5,0465) BB 10 RES. Office intersectors	
35	song into the	90 M-enter 30	GO AHEAD Gucci Mana Feeturing Mac Breezy	
13	10p 40.	(I) scentr	BE EASY /ME (NO MALAY OF TOOLEM 2 SINGE 2 DOTTOOL 2 HO) Young Hot Rod Feeturing Mery J. Blige 60 G-INSTREES/COPE	
37		B02 92 83 T	SWING LOW Silva Jaguar Featuring Freddy P	
31		93 HW	U SEXY GIRL The street Service of Company (Service) Fatman Scoop Featuring Elaphant Man And Jabba Little Highlight of Company (Service) A 411	
35	CA	94 Recent S	KOOL AID Uif Bass Fasturing JT Money	
22		95 90 89	MALES AND STREET PROPERTY OF STREET AND A STREET AND A STREET	
-	Artist claws	Del BEW 1	JOHN C. TOMBUS BAILES CAPPATION (LIVES MILLIANS) 6 BIE NATIONAL BEING BOOK THROUGH BAILES FOR THROUGH BAILES BOOK THROUGH BAIL	
22	onto chart for	97 93 90	ON SOME REAL SHIP Day Officer Feeturing Blok Boss	
100	first time as title leaps 27-	00 21 84	CONVERSATION (CAN I TALK 2 U) 69 50 50 NK/MICH	
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100	R&B/Hip-Hop Singles Sales.	100 M 12	PHONE TALK Alyza Elyse Feeturing Max	
300		100 01 12	J CREURO LUCCI (8 OWIS)	d
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CHINGY LANDS FIRST NO. 1 SINGLE After stalling at No. 2 with his first two chart hits

in 2003, "Right Thurr" and "Holidae In," Chingy finally reaches the top of Hot R&B/Hip-Hop Songs with "Pullin' Me Back." His sixth chart entry as a lead artist tops the Hot R&B/Hip-Hop Airplay list for a third week and the Rhythmic Airplay list for a second frame. It is the first song since

1 on Hot R&B/Hip-Hop Songs. The song that kept Chingy from the top the last two weeks, Beyoncé's "Déjà Vu," falls to No. 3, one of a trio of tracks on the chart from next issue's destined-to-be No. 1 album, "B'Day." -Gary Trust

for two weeks atop the former before hitting No.

COUNTRY Billboard

20	06	3	\$			-
6	J	OI	P	HARRION ALIDARA		
	-	4	J	UNTRY ALBUM	5	
ME	38	l,		ARTIST NUMBER DESTRIBUTING LARGE PROCES	Title	CONT
1	3	2	22	RASCAL FLATTS	Me And My Geng	8
2	1	1		TRACE ADKINS CAPTOL MACHINELE SATISF (18,50) (9)	Dangeroue Man	
3	4	3	82	JOSH TURNER WCA NECOVILLE SOUTH COMES (13 MI)	Your Man	
0	MIT I	Ħ,	1	SOUNDTRACK SHOW COOK MASHYTLE BOOK (19.90)	Broken Bridges	_
0	5	5	a	CARRIE UNDERWOOD ARSTRANSIA BASVILLE 751879MS (10 M) TIM MCGRAW	Some Hearts	
8		4		DIXIE CHICKS	Grestest Hits Vol Z: Reflected	•
7		8	15	COLUMBIA BOTHS SOME MUSIC (18 88) THE WRECKERS	Taking The Long Way	н
	7	6		RODNEY ATKINS	Stand Still, Look Pretty If You're Going Through Hell	
0	15	12	27	PERMITS ALAN JACKSON	Bearing House	
-	2	12		DAT COLEM	(1.94) Precious significant	
12		11	H	TORY KEITH	White Trash With Money	a
12	10		ř	STEVE HOLY	Brand New Girlfriend	2
14		15		KENNY CHESNEY	The Road And The Radio	B
10	14			LITTLE BIG TOWN	The Road To Here	
10		14		JOHNNY CASH		
17	17	18	in	RASCAL FLATTS	Feels Like Today	
0	10	7			Three Wooden Crosses	
19	11	10	5	JOHNNY CASH	American V: A Hundred Highweye	
20	19	17		BROOKS & DUNN ARGINANCE BOME SBE (18 80)	Hilbity Deluxe	
21	18	13		KEITH URBAN CANTOL ASSAULLE THEO (18 00)	Be Here	8
0	21	20		BRAD PAISLEY	Time Well Wasted	
23	20	19	5	DIERKS BENTLEY CAPITOL ANSWOYLE BEATS (10 00) 4	Modern Day Drifter	
0	23	23		TGBY KEITH DREAMWORKS 0073791/MSN (13 No)	Greatest Hito 2	10
25	22	21			hat's How They Do It in Dixie: The Essential Collection	1
28	24	24		SUGARLAND MINISTER AND TRANSPORTED BY	Twice The Speed Of Life	
	861	7		GLD CRGW MEDICINE SHGW	Big Iron World	
28	25	25		BIG & RICH 893517 8505 49470 W/79 (10 00)	Comin' To Your City	
0	31	-		VARIOUS ARTISTS ARCS TA RESPONDE LE 100272 SAN (13 90) BE	eleve Songs Of Farth From Today's Top Country & Christian Artists	
30	33	32		JASON ALDEAN BROKER FOW TEST (12 BB)	Jseon Aldean	•
31	30	26		GARY ALLAN MER HASHVELE 00311 (UMGN (13 00)	Tough All Over	•
32	27	28			Songe About Me	
33	29	27		CAPTRE AND PRICE BASTS (10 NO. FAITH HILL BARRA SHCS. 42734 WITH (10 NO. JAKE OWEN.	Fireflies	
34	26	22		PCA 81172 58N (11 98)	Startin' With Me	
36	32			SOUNOTRACK FOR 131999000 UP (18 SE)	Walk The Line	
36	26			PHIL VASSAR ANSIA BASWICLE 78770 DIN (18 00)	Greatest Hits Volume 1	
2		33	u	GEGRGE STRAIT MC4 NASHSQLE 000459 UNDOI (25 88)	50 Number Ones	0
36		30		ERIC CHURCH CAPITS MOVEST FORE 19 Mg BILLY CURRINGTON	Sinners Like Me	2
30	36			MERCURY-002712 CMGN (13 No. KENNY ROGERS	Doln' Somethin' Right	8
40	38			CARTELL ANDROILLE 40455/CAPTOL (18:96)	21 Number Gnes	
0	57	-	44	STATES EXCUSED PROPERTY GENTRY STATES EXCUSED PROPERTY GENTRY GEORGE STRAIT	Something To Be Proud Of: The Best Of 1999-2005	_
0	43			VARIOUS ARTISTS	Somewhere Down In Texas Billboard #1s: Classic Country	
43	40			SHANIA TWAIN	Briboard #1s: Classic Country Greatest Hits.	븬
-	42			LEANN RIMES	This Women	
9	49	-		THE LOST TRAILERS	The Lost Trailers	
0	41	_		DIAMOND RIG	The Lost Trailers Greatest Hits II	
47		42		JOE NICHOLS	Greetest Hts II	
46	37			UNIVERSAL SOUTH CONTROL (13 98)	Men & Mascara	
-	37			MIRANDA LAMBERT	Men a Mascara Kercsene	
8	50		H	GRETCHEN WILSON	All Jacked Up	
9		40	H	KEITH ANDERSON	Three Chord Country And American Rock & Roll	0
6	51			THENT TOMI INSON	Three Chord Country And American Rock & Roll Country Is My Rock	
9	47			DANIELLE PECK	Country Is My Hook Danielle Peck	
	47			DIS MAZIMAE COOKS (11 SS)	Blue Collar Comedy Tour: One For The Road	
200	T-THE P		nii	JACK WARREN BACG. 44252 WARR (18 94)	DOC COME CAMEBY NOT. ONE FOR THE HORS	B

100 M	175	100	100	ARTIST BYENT & NAMES / DESTRICTION LANS. (PRCE)	Title	100	-
60	23	52	4	SARA EVANS	Real Fine Place	•	
0	60	53		KENNY ROGERS CAPITOL MASHVILLE BOATS (18 68)	Water 8 Bridgee		
80	58	54	N	WAYLON JENNINGS BEA 686 HERITAGE STEET SOME BASE STRATEGIC MARKET	ting secur riz to 16 Biggest Hits		ı
50	54	51		MARTINA MCBRIDE	Timelese		
00	48	57	7	BILLY RAY CYRUS	Wanne Be Your Joe		B
61	52	46		SHOOTER JENNINGS	Electric Rodeo		į
82	59	55	Č.	SHEDAISY UNIC STATES 185062 HOLUWOOD (18 98)	Fortuneteller's Melody		
63	58	58		REBA MCENTIRE	Reba: #1'e		
84	55	49		TRENT WILLMON	A Little More Livin'		3
85	61	59		BLAINE LARSEN	Rockin' You Tonight		į
06	62	60		LARRY THE CABLE GUY	The Right To Bare Arms	•	
0	-	1117		RANDY TRAVIS	Glory Train: Songe Of Fath, Worship And Profee		į
-	65	85		BROOKS & DUNN AND ALCHARLE ARCHESIN CHINE	The Greatest Hite Collection II	•	
0	67	81		ALABAMA REALEGACY GMOSS SOMY BMO STRATEGIC MARKETING OF	Essential Alabame		ı
70	Ŀ	œ		THE GRASCALS	Long List Of Heartaches		l
0	68	68	5	VAN MORRISON	Pay The Devil		
72	64	63		JERRY CLOWER	Classic Clower Power		B
7	70	74		HANK WILLIAMS III	Straight To Hell		į
74	63	62	20	CHRIS CAGLE	Anywhers Bul Here		
7	73	73		ALISON KRAUSS + UNION STATION	Lonely Rune Both Waye	•	

TI CO				
₩ E	LUEGF	RASS A	LBUMS	1

100	TATE OF	100	ARTIST MUSES (DECRESTING LASE)	Title
0		TMF	GLD CROW MEDICINE SHOW	Big Iron World
0	ŀ	W	THE GRASCALS	Long List Of Heartsches
0	1	93	ALISGN KRAUSS + UNION STATION	Lonely Rune Both Ways
4	3	15	RHONDA VINCENT	Ali American Bluegrass Girl
6	4	5	RICKY SKAGGS & KENTUCKY THUNDER	Instrumentals
	2	57	NICKEL CREEK	Why Should The Fire Die?
7	8	15	SOUNDTRACK	A Prairie Home Companion
	5	13	THE WAILIN' JENNYS	Firecracker
0	9	12	SAM BUSH	Lape In Seven
ō	11	17	YONGER MOUNTAIN STRING BAND	Yonder Mountain String Band
11	7	12	THE DEL MCCOURY BAND	The Promised Land
0	12	13	VARIOUS ARTISTS Strummin' W	ith The Devil: The Southern Side Of Van Halen
13	1	12	CHERRYHOLMES SAMES FAMILY LYNC STREET 900014-90L0790000	Cherryholmes
14	10	51		use Pickin' On Green Day: A Bluegrase Tribute
10	14	18	VARIGUS ARTISTS	Gloryland: 30 Bluegrass Gospel Classics

KEITH'S 'BRIDGES' SPAN RECORD Debuting at No. 4 on the strength of 25,000 Paramount film.

sold, Toby Keith's new "Broken Bridges" posts the highest Top Country Albums debut by a song, "Broken," which Nielsen BDS detected soundtrack in the Nielsen SoundScan era. at 16 stations during the tracking week "Coyote Ugly" has the second-highest, having entered at No. 6 in 2000 and

leaping 6-1 in its second week. Keith is featured on half of the album's 14 cuts, including the title duet with newcomer Lindsey Haun, Sales will likely swell following the Sept. 8premiere of the CMT Pictures/

Keith's Show Dog label issued Haun's solo "Coyote Ugly" also opened with 25,000 units;

its top sales week was 81,000 in its fourth chart week. It logged eight weeks atop the chart. Later in-2000, the *O Brother, Where Art Thou?" soundtrack bowed at No. 57 before clocking a movie-music record of 35 weeks at No. 1. -Wade Jessen





☆ HITPREDICTOR ARTISTICS AND SOON West To HUNCOWY #83.20 Amarida Sity separa sow (81 6) Give It Away MCA MADIFELLE (95 S) Life is A Highway LINC STREET (88.9) Dis Wing to The Res conc street (89.4) Building Bridges wests assessed (85.6) Like Red On A Rose seems (77.4) She'o Everything Assets (SA.S) Would You Go With Me MCA MASHYELE (80.5) You'll Abusen the Mr Sales are (80 %). T. J. Ladine Laus Country Stem Course 180 4 Crash Have Tonight super pop 192 33 Proper Mile & Manney carrier (\$1.7) Tim McGraw on success (78.1)

BETWEEN THE BULLETS wiessen e billipoard.com



BillboardRadioMonitor.com

HOT COUNTRY SONGS: 133 country stations are electronically monitored by Nelsen Broadcast Data Systems, 24 hours a day, 7 days a week, Airpower awa od to songs appearing in the top 20 on both the BOS Airplay and Audence of for the first time with increases in both detections and audeinoc. © 2005 VNU HTTPREDICTOR: © 2008, Hustrangers.
Fast LLC
ALL CHARTS: See Chart Legend for rules and explanations.

HEARTLAND STAKES FLAG ON SINGLES LIST Budding indie label Lofton Creek snares its first top 10 as Heart-

land's "I Loved Her First" becomes the first debut single by a new group to crack that part of the chart in more than 18 months.

(This band shouldn't be confused with the other Kansas-based Heartland that charted three country singles

pressions at 131 monitored stations and rises 12-9, the first top 10 by a rookie group since Sugarland's "Baby Girl" rose 11-10 in the Feb. 19, 2005, issue. During a 46-week chart run, "Baby Girl" peaked at No. 2, making the top 10 in its 31st week. Heartland's song enters the top 10 in its 11th week.

The single gains 3.2 million audience im-



In other top 10 action, Keith Urban's "Once in a Lifetime" takes the chart's fattest gain (up 3.5 million impressions) and leaps 16-10 in its third chart week. Top 10 ink hasn't happened this fast since Gretchen Wilson's "All Jacked Up" rose 15-10 during its third chart week in the Aug. 27, 2005, issue. ---Wade Jessen

LATIN Billbeard

	P	H		IN SONGS.					
100	196	MEETS.	E	TITLE Artist SAMONTEN ARTIST PROACTION LAST	Bud south	#B	MICH	200	TITLE Artist PRODUCTS (GROUNNITES)
1		-	,	LABIOS COMPARTIDOS Mane 1	dis third No. 1	26	23 1	111	DICANLE Conjunto Primevere
			T	NI UNA SOLA PALABRA Paulina Rubio	Elity@ara	27	15 1	-	ANGELITO Don Orner
-	4	•		MAS ALLA DEL SOL Joan Sebastion	Birplay, the			100	WO (AMORON IN DIAMONON LIND) FLOW NATURAL Too El Bambino Featurino Beenia Man & Ires
3	2	5		J SERASTING (J SERASTING) BRUSANT BALBON	most No. 1s	20	25 2	100	DAY (UNIS) COME HALES (TITO EL GAMBINO) IN OWNS) EST TELEVISA
4	1	2		DOWN Rekim & Ken-Y MAMED KROS IS CRUZ E VESQUEZ J REVESI POA TREVERSAL LATING	act on	20	HCO	м	OUIEN ME IBA A DECIR David Biebal NOT LISTED (NOT LISTED (NOT LISTED) VALE (MINISTRUL LISTED)
8		1	72	PAM PAM LOSY TUPES MADE PERCENTAGE FAILDMANN F MASES MICHELY MI	that chert.	30	30 2	1 3	TU PEOR ERROR A NO. A AND A A SENSO PORTED: EDER BAD, NORTH
6		3		HIPS DON'T LIE Shekira Feeturing Wycle! Jean W. Lin J. Strategy St		31	24 3	0	SE FUE PROGRAM (AND) PROPRIES PROGRAM (AND)
7	110	1 10	1	ALIADO DEL TIEMPO Manano Barba II 1995 Sont II 1995 Sont II		32	27 3	4 (1)	CHA CHA (Chelo (Chelo) (Chelo (Chelo (Chelo (Chelo (Chelo (Chelo (Chelo (Chelo (Chelo)
8				TENGO UN AMOR Toby Love Festiving Bakim & Ken-Y		33	29 2	3	NO ES UNA NOVELA Monthly & Alexandra Monthly & Alexandra
E	,	0 1	10	DE RODILLAS TE PIDO Alegree De La Sierro		63	100	п	ABRIENDO CAMINOS Diego Torres Feeturing Juan Luie Guerra
10	5	7		CAILE THE EI Bernbino I WITCHYS THE CHARLES THE EI BERNBINO I WITCHYS THE CHARLES THE CHAR	Calderon	0	36 2	2	ALGUIEN TE VA A HACER LLORAR Infocable
11		1 1	1	LOS MATE Tego Celderon I STANDILLA A CANTORAL GARCIA R CANTORAL GARCIA ROMATORAL GARCIA ROM	enjoys best sales week	30	41 4	10	NUNCA Rigo Luna
12	1	2 9		NO, NO, NO Thelie Festuring Anthony "Romeo" Sentos	over (21,000	37	34 4		DEJALE CAER TO: EL PESO Yomo Featuring Hector "El Father" Tenning CADO de DELORO J 10850 NECO. GC. 2 STAR MACRETE
Œ) 1	7 25	1	TE MANDO FLORES Fonsects IN MICHAEL TO THE PROPERTY OF THE PRO	units); makes first appear-	38	40 2	8 1	LAS NOCHES SON TRISTES Nonlege Feeturing Angel & Khriz & Divino Indonésa i Alberta Pajaking Angel Angel Charles Mana, a Alberta Sono Majari (A Caute Univisión)
Œ) 2	0 2		OUE PRECIO TIENE EL CIELO Maio Anthony 14	ance on The Billboard 200	39	45 -		SIN Ti Los Inquistos Del Norte 101 Los Inquistos Del Norte 101 Los Inquistos Del Norte 100 Los Inquistos Del Norte
C) 2	6 2	1 3	GILLATE EL TELEFONO Winin & Yander & Hector "El Father" Bembino 15	at No. 43.	40	44 2		ME VOY Julieta Venegas C-10PEZ J VENEGAS (1 VENEGAS) SCHY BRIC NORTH
16	3 1	3 1		SALFO EL SOL CONTROL LAS ON OLABORDOS EDIO TRE LASO VI MACRETE VI MACRETE		41	39 4	2	PROMISCUOUS Ne'lly Furtado Featuring Timbaland 1MEA: AND DANA (NEI/FEADD TY MICELEY & MILE, TICLATION) MICELEY GARRIES
17		4 13		LA BOTELLA Mach & Daddy	\$70 PUP \$17	42	35 3	5	AHORA QUE NO ESTAS A MOJERO LA BASSERIO SINCO: MESTO PERO PERO PERO PERO PERO PERO PERO PER
a) 2	2 2		DETALLES S DACA MILLO IN CANLOS E CARLOS WARRED LATRA	25.00	43	10-017	-	NO OUIERE NOVIO Nejo Featuring Tego Calderon
16	, 1	3 2	2 8	LOS INFIELES Aventure III		44	37 4	1/1	TODOS ME MIRAN Oloria Travi A ANCIS 16 14/1/10 DRINGON
2) I	L	1	OUE NO EXISTA NACA Zaino 20 CONTRA DE CONTRA D	Contanto	40	49		OUE VUELVA Grupo Montez De Durango
2) 2	8 2	I C	ANTES DE QUE TE VAYAS Marco Antonio Solis Ma 2015 MA 2	Primavera, at No. 26, enters	40	100	-	REGALO CARO Los Tigres Del Norte (25 Tigres Del Norte) (25 Tigres Del Norte)
24	2	1 1		TE COMPRO Otherwise state of the state of th	Top Latin	47	45 4	3	PAYASO LOCO Patrulia 81
25	1	6 11	1	A TI Ricardo Anjone (CAMANI FAMADONI IR ANJONE) (SAT PAN NORTH	Alburrs at No. 6 and The	0	47 -	- 18	NUESTRO AMOR SE HA VUELTO AYER Victor Menuelle Feeturing Yuridie
2	1 1	5 2	5	(WHEN YOU GONNA) GIVE IT UP TO ME Seen Paul Feeturing Keyshie Cole occurring presentation and presentation of the presentation	Billboard 200 at No. 174	40	33 3	0	ME MATAS Return & Kers-Y MYZHAD (K VASCOZZ J NEVES) PHIA (UNIVERSAL LAPINO



LATIN AIRPLAY

POP

1		TITLE ARTIST (METRIXT / PROMOTION LABOL)	
1	. 1	LABIOS COMPARTIDOS	
2	2	NI UNA SOLA PALABRA MUNA RONG (CANCERSAL (ARING)	_
0	4	DETALLES MANN HANNER LATINAL	_

NO SE POROUE DIAMBRE (SONY DIAMBRE) TU PEOR ERROR NO, NO, NO
INCLIA FAMILIES ANTIDES TRANSPERS (EM TELEVISION DON'T LIE

SMEAN FRANCIS WILLE STAN GREGORY SMS HORTES FRANCIS FOR TILFESS FRANCIS FOR TILFESS SE FUE SE FUE
PRIVAGILAR (DRI TELEVISA)
ABRIENDO CAMINOS
DEDO TRADES PERE JEAN COM GENTRA
VOLVERTE A AMAR
REJANDOR ESTRAN SCOTT PING BOOTE)
LO QUE SON LAS COSAS MA JOSEV SMS BOST

ANTES DE QUE TE VAYAS

LATIN ALBUMS

Ξ		
	NEET N	ARTIST BILL (MATERY / DISTRIBUTING LABEL)
	1	MANA AMAR ES COMMANA (WHARES LAZINA)
	2	VARIOUS ARTISTS WINN'S INTOMMERATION BE CONTROL OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERT
8	3	LA SA ESTACION EL MANOG DE POUNDGA (SONY BANG NOTTE)

EL MANGO DE TOURIOCA (5.000

JUAN GABRIEL

LA HISTORIA DEL BINO (5.000)

RICARDO ARJONA
ANOMINO (5.000) INIC. NOTITO

ANA GABRIEL

ANDREA BOCELLI
ANDREA BOCELLI
ANDRESSELLANDRESSELLI
EMMANUEL
RETORIAL DI TIDA LA VOA. SHAKIRA RIACION DRAL VOL. 1 6790 ANA GABRIEL

ROCIO DURCAL
ANON TERMO LOS EUTRO (SONY DIAG NORT
GLORIA TREVI JULIETA VENEGAS RBD D

TROPICAL TROPICAL

TO NO.	TITLE MATERITY PROMOTOR LABELS
1	OUE PRECIO TIENE EL CIELO MAC ANTHONY ISCAY BING ADRES
3	NUESTRO AMOR SE HA VUELTO AYER
2	NO ES UNA NOVELA MOICHY & ALEXANDRA JUN
4	CAILE TITO EL SAMONO (EM TELEVISIA)
8	NI UNA SOLA PALABRA
	OUIEN ME ISA A DECIR
12	USTED ABUSO MAKON PLACE MODA 17 A CALLESSMENDIONO
5	MACHUCANDO DAROY YAMKEE (EL CAPTEL/INTERSCOPE)

HIPS DON'T LIE
BALLER FEE WILLE ALL DIPCTONY BAG BOST
TENGO UN AMOR
TOP LOST FEE MARIN & GENY CONY BAG BOST
TE MANDO PLORES

LA AVISPA DIAMAS FORCIAS JON COMO AMIGO NO

24 CUMU AMIGO NO
82 SECTION SAND NOTTE

13 CORAZON ARREPENTIDO
817 MIZ 1 DA MESAGONY SAND NOTE
20 LOS INFIELES

REGIONAL MEXICAN

E SE TITLE MAS ALLA DEL SOL DE RODILLAS TE PIDO ALIADO DEL TIEMPO OUE NO EXISTA NADA TE COMPRO DIGANLE ALGUIEN TE VA A HACER LLORAR OUE VUELVA PECALO CARO

LA GRAN PACHANGA

SAMER EL MECODO PER TOTAL

VOY A LLORAR POR TI
LES RELEGIOS DE MONTE (ACLUSTO

TE OUIERO ASI
BALLETIA ELESTRO LES

SITU AMOR NO VUELN
LA AMEDILACIONA BARDA EL LIBERO
LA AMEDILACIONA BARDA EL LIBERO

MARC ANTHONY 2 2

MARC ANTHONY
SHO BIRRO YE SEAL BMG HORSE;
AVENTURA
GOOT PRIJECT (FERMAN LATRISON
MONCHY & ALEXANDRA
ERROR Y MAI JARRISON 1848 BOOTE
VICTOR MANUELLE
VICTOR MANUELLE

MONCHY & ALEXANDRA VARIOUS ARTISTS
LISTS IN LINEAR SOLVERS NO NO
GILBERTO SANTA ROSA WARIOUS ARTISTS

GISSELLE LIME LAWER ALLERON VARIOUS ARTISTS 10 BANKS REPAIR OF THE MEM 200 VIOLE RELIGIOUS AND THE MEM 200 VI

INDIA SOF SOFERENTE (SOFT OFFICE) EDDIE SANTIAGO PERA SALSA URBOTESAL LE 18

ANDY ANDY

REGIONAL MEXICAN

CONJUNTO PRIMAVERA

LOS TIGRES DEL NORTE BRAZEROS MUSICAL DE DURANGO PEPE AGUILAR ENMONAGE HER TELEVISION BANDA EL RECODO MES FRESTE QUE MUNCA HORIZO

LA MAFIA GRUPO MONTEZ DE DURANGO

RAMON AYALA Y SUS BRAVOS DEL NORTE BRONCO: EL GIGANTE DE AMERICA

VARIOUS ARTISTS
AFFECT HAMBY CONNEL LINES
VICENTE FERNANDEZ
THE LINES (FEET) 1 THE LINES

BELANOVA 17 6 CUT CHEMIST THE HAPPY BOYS 24 21 8 PEACHES INFRACE IN STREET AND STREET 25 24 49 VARIOUS ARTISTS

Billocard DANCE SEE

۰			-	
	Į.	TIME .	100 E	TITLE AMEST INFRIST IS HUMBER PROMOTERS LABEL
g	0	1	8	ANT SO THEY BUT RECEIVE HER PRODUCT STUDBERS STORY
ľ	3	2	7	TURN IT UP (OAKENFOLD DJ DAN F. RALMOFER MIXES PARIS BUTON ANDER DROS 42502

BUTTONS (D. AUDE MIXES)
THE PRESENT BOLLS FOR \$1000F \$1000 ALM FTS
CALL ON ME

THE GLAMOROUS LIFE
FRANCE UND THE MODIFIED OF LANGUAGE
MOVIN ON
PRIMARE FRANCES AND THE MODIFIED
FREE YOUR MIND
DOMA MA ACT (0.7) MASSC PLANT
LOST
RIGHT SANGUES STEATER ACRAINED
STARS ARE BLIND PARS ARE BLI.

IN WITH STUPID
PET SHOP BOYS THESE PRES
MAS QUE NADA MAS QUE NADA SINDO MENDES FERT THE RACK EYES PE I CALL IT LOVE LET ME HEAR THE MUSIC LEX PAR NO MARS MAP PROMO JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE

I FEEL FOR YOU
JOHN KAND PROJECT FEEL GILL? LIVE CIT LINU
BEJA YU
BETBEC FEEL MAT COLUMBIA SHORM BE STILL MEMBERS INTERPORTS
UNDERGROUND BABY ADMINISTRATION BABY
HE'S A PRATE (PIESTO FRISCIA & LAMBOY MOYES) ONE NIGHT ONLY

UNE NIGHT ONLY
DESTAILABLES AND THE DREAMS COLLABBLE.
DESTRINATION
JACABLE CHILDREN PROBED
CHELSEA
ITEM WITH OF PROBED 24 6 BOSSY

OF ELECTRONIC

GNARLS BARKLEY 1 18 GORILLAZ MADONNA IMOGEN HEAP

CASCADA SHE WANTS REVENGE 9 13 ZERO 7 IN MARIE MENUE
9 13 ZERO 7 IN MARIE WITHOUT OR DIN
8 11 FATON SLIM
10 NOUTE US NOT MADE
10 13 OAKENFOLD
10 13 OAKENFOLD

STEFY OFFY
OWNER MUSIC OF 31162

14 DJ LIL: CEE TREVOR SIMPSON
UTTA WITCHES 2 A TAY TIESTO

VIC LATINO

26 GOLDFRAPP SUPERMUSE WITH SOM: # 10 PET SHOP BOYS 17 GOTAN PROJECT

EE SEES AND DESIGN BURNES 31 4 MOVE IN MY DIRECTION FLY ME AWAY 32 POWED SEXYBACK MY EREEDON

PROMISCUO MUTRIMICHAI C'EST LA VIE SHINE (FREEMASONS MIXES SOMEBODA PERC STRANGER DAYS SOUNGED, HERSES

CRAZY CRAZY
SHARLS MIRELES DOWNTOWN 2000
MY NUMBER ONE
MELDIA PRIVANCIOU MODEL 7001 MIR
COMMON GROUND FAGE THE MICHAEL PROMO CONJUNE ONE NETTHERN PROMO JOHN THE REVELATOR BENCOM MODE SIDE MUTE PROMO I 100 STORIES

ANDMEN BURNES TO CONTROL COVE PE HEAD OVER HEELS IS IT ANY WONDER? (TALL PAUL MIXES) 10 STRUT STRUT STRUME CUTA PROTECTION PRIDE (IN YOUR SOUL) SO DEEP SENSITIVITY

TO CALL MY OWN WORLD, HOLD ON ICHILDREN OF THE SKY 42 11 CALLING

DANCE AIRPLAY

AINT NO OTHER MAN

PROMISCUOUS
MELT FRANCE PERFENSE I
SEXYBACK
AUTHS THREER, ME
WHAT A FEELING
PRISE UTS 8 9000000 MS BUTTONS THE PUSSICAL D CRAZY

UNFAITHFUL ROCK THIS PARTY IT'S TOO LATE LOOK ON THE FLOOR (HYPNOTIC TANGO A PUBLIC AFFAIR
ASSAS BAFFOR (TO LET ME GO (WALKING AWAY)
SAME DON'T LET ME GO (WALKING AWAY)

SATELLITES SEPTEMBER FORMAS GET TOGETHER MATERIAL WARRIST BIRD CALL ON ME WORLD, HOLD ON (CHILDREN OF THE SKY)
808 SINDAN ASSESSMENT OF THE SKY)

EAMEL & DRESSER COGANIZED HE'S A PIRATE MUSI ZIMMER WHAT OSSET WHAT'S LEFT OF ME STARS ARE BLIND ABOUT US
RROOM PEANWING MAR WALL SMC/50RE
IS IT LOVE?

MANEATER MELT-FURNAM MOSETION TELL ME WHY

ITS SE WORLD Billboard

JAPAN

1 NEW FEVER AND PORTUNE (FIRST VERSION/040)
2 NEW TAIYO NO UTA S NEW FEVER AND FUTURE MEW UN ROCK STAR (LTD EDITION)
MEW UNABLE MAIN SORY
MEW TAIYO NO UTA (FIRST LTD VERSION)
MEW TAIYO NO UTA (FIRST LTD VERSION)

SORAFUNE/DOI DO! DO! NEW THE FORTH AVENUE CAFE 6 SALAMANOER SALAMANOEM
 GELICAMON GROWN'S IN
 SGANARA (FIRST LTD EDITION)
 SUMMAN CON BASI (IMPOSSES
 SUMMAN CON BASI (IMPOSSES
 SUMMAN CON BASI (IMPOSSES

FRANCE

FACON SEX THINK ENGULM COUP DE BOULE LA PLANE UP MUSIC LA PLAGE UP MUSIC ROCK THIS PARTY (EVERYRODY DANCE NOW) 800 EMCLAR PL CLITEC & VILLOW PRODUCTION L'OR DE NOS VIES POPT AIRE AVE UNFAITHFUL EMMENE-MOI AVEC TO PIRAS QUE ESTOY LOCO

10 MOVING ON STEREO

п ITALY SINGLES

BEI PARTY DI ME 200 MIGUID INVESS SIAMO UNA SQUADRA FORTISSIM DROD MARKE INVESSO ZIDANE IL A TAPE (COUP DE BOULE) QUELLO CHE NON TI HO DETTO AN EASIER AFFAIR STOPI DIMENTICA STARS ARE BLIND
PARE HUSIN WARRIER SHES
SVEGLIARSI LA MATTINA HIPS DON'T LIE

NORWAY

ONE MARY & SCHOOL FT. METHADOX CO.
UNFAITHFUL.
MINARIA SAPIDOS JAM
DEJA VU.
METTAGE ANTONI I.S. PT. ANY 2 CO. 110 DEJA VU
BETORCE RICHLES PE JAKE COLUM
AIN'T NO OTHER MAN
CHRETINA ABULENA ICA
SEXYBACK
JUETN TRIMBELANE JUE-TOMAN BOB DYLAN

N. KURT/E LINO/A HOLM A FUENTEB HALITURA HA SONY BROCKBOY STATE 2 BRUCE SPRINGSTEEN

UNITED KINGDOM

SEXYBACK 1 13 HIPS DON'T LIE

DEJA VU BYDKE ENDIES FE MYZ COLIMBA I DON'T FEEL LIKE DANCING CHELSEA DAGGER

CHASING CARS LOVE BON'T LET ME BO (WALKING AWAY) 8 6 ME & U
GASE ADDITIONAL BOTTOM

10 4 EVERYTIME WE TOUCH
GASCADA FOOL MOD

AUSTRALIA

I WISH I WAS A PUNK ROCKER. 1 2' SEXYBACK HIPS DON'T LIE UMEAITHEU

BUTTONS
THE PRETECT DELLE FT. SHOOP DOOG ALM IN
PROMISCUOUS
RELET PRINTING FT. THEMALAND MOSE FT. CEFFE
MISTAKE MISTAKE ETERNAME MENTOSH UNA AIN'T NO OTHER MA

WHO KNEW 10 9 WHAT'S LEFT OF ME

SPAIN

THE REINCARNATION OF BENJAMIN BREED POR MADER CAPITOL AMBON CAPITOL VIR PARA CONTARLO 6/W HACIENDO LO MOSOUITO HIMNO OFICIAL DEL SEVILLA FO

DIABULUS IN MUSICA DANCING GALES JEAN CAPITOL GET TOGETHER

WE ARE THE CHAMPIONS (DING A DANG DONG)

WE ARE THE CHAMPIONS (DING A C CRAY FROS MADES SECONDS ROCK WITH YOU MOME, JOSEN (FIV. THEY DON'T CARE ABOUT US MOME, ACKNOW FIV. 10 13

DENMARK

BOTEN ANNA MR. NICE GUY BRUDEVALSEN THE REINCARNATION OF BENJAMIN BREEG REMIXED & REVISTED

BOB DYLAN POUL KREBS

NEW DODO & THE DODO'S OTTO BRANDENBURG

GERMANY

1 NEW DER LETZTE TAG
TERN DANKE LIKE THE WIND
WISSENEY PERSONS CRAZY

CHAZY BARLEY ODAYTONS WLANTE ICH GEH IN FLAMMEN ALIE ROCENTRICE GLAND
BUTTOMS
BUTTOMS
FROMEGCUOUS
BUTTOMS OF TRANSLAND MODERNESSED OF
BUTTOMS OF TRANSLAND MODERNESSED OF
MANEATER
MANEATER
MELT PRINTING MODERNESSED .

CANADA

SEXYBACK (MAIN EXPLICIT VERSION) JUTH TRINCELLED JUESCOT MAC LONDON BRIDGE (EXPLICIT VERSION) PROMISCUOUS WHEN YOU WERE YOUNG ALL I CAN DO ALL I CAN DO DIMENTAL ENERGIES COLUMBIATION SHIP AIN'T NO OTHER MAN

CALL ME WHEN YOU'RE SOBER THE NETHERLANDS

BUTTONS

10 7

1 NEW ALS DE MORGEN IS GEKOMEN BOTEN ANNA TOPPERTJE ROOD MACO BORGATO DANCE4LIFE

J.J. CALE BOB DYLAN BELLE PEREZ COTIGA DE AMON PUNCESS CHRISTINA AGUILERA SACE TO MINES SCA

PORTUGAL

ALBUMS ## F# FLOR
FLORENCE SON LIVE
ANORE SARDET MICKAEL CARREIRA JUANES III EARDRE SUNCO JOSE CID PAULO GONZO TONY CARREIRA AD 1992 NO COLUMN CONTROL D'2RT

MEIR EREATEST METS - DNE MEDORO POLYCI

6

EURO DIGITAL TRACKS

I DON'T FEEL LIKE DANCIN SEXYBACK (MAIN EXPLICIT VERSION) CHASING CARS

PROMISCUOUS (ALBUM VERSION) HIPS CONT LIE RUDEBOX (RADIO EDIT DEJA VU (ALBUM VERSIONI AIN'T NO OTHER MAN

LOVE DON'T LET ME GO (WALKING AWA) YOU GIVE ME SOMETHING NEVER BE LONELY CRAZY (SINGLE VERSION)

MANEATER (ALBUM VERSION) ME & U (MAIN VERSION) EVERYTIME WE TOUCH (RADIO EDIT) SOMETHING ABOUT YOU (SINGLE EDIT) STARS ARE BLIND (ALBUM VERSION)

AUSTRIA 報報 1 NEW DER LETZTE TAG STOP! DIMENTICA UM BEI DIR ZU SEIN

UM BET DIN ZU SEIN
UMFAITHFUL
RMANA SPITOS JAH
BUTTONS
THE PUBTICAT COLLE FL BROOF II PRINCE PT SHERMS MADE ANALOGY STREET HANSI HINTERSEER

4 NEW IRON MAIDEN
A MATTER OF LET MO DEATH CAPIT
B 3 CHRISTINA AGUILERA
MAKE TO MAKES SCA

GREECE

OLA I TIPOTA SUMMER IN GREECE AGAPI AKHARISTI

SHAKIRA 3 CHRISTINA AGUILLERA
SACN DISSES PLA

MUSE
BLACK HOLES AND REVELNITIONS HOLLOW IN

EURO

EUROCHARTS

SINGLE SALES

_	_	
15 N	TAST WYEN	EUROCARTE ARE CRAPILEO ET BILISOASE PROM INS AXIDANA, BOIGLES AND ALGUM BALES CRARITS DE 20 SUMBIFÉAR COUNTREES. SEPTEMBER 8, 2005
1	40	SEXYBACK AUSTIN TIMESFLASE JIVE/COMBA
2	3	UNFAITHFUL MNAMA SEPTOT JAM
3	1	HIPS DON'T LIE DANIEL PE WICLE JOHN LIPE
4	2	DEJA VU seynete inewles Ft. JASZ COLUMBIA
8	4	CRAZY ENABLE MARLEY COUNTDINGSTLANDS
8	8	FACON SEX
7	5	COUP DE BOULE
9	HEW	DER LETZTE TAG
9	18	ROCK THIS PARTY (EVERYBODY DANCE NOW)
10	15	ROC NAME A COLUMBIA
11	17	STARS ARE BLIND
12	7	AIN'T NO OTHER MAN
13	16	MANEATER MILIT FURNIAGE MCGLET/GEFFEA
14	11	LOVE DON'T LET ME GO (WALKING AWAY)
18	NEW	I DON'T FEEL LIKE DANCING

AI RUMS

HH

1	NEW	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL
2	HEW	BOB DYLAN MODERN THREE COLUMBIA
3	1	CHRISTINA AGUILERA MOA 10 MARIO POA
4	2	NELLY FURTADO LOGGE MODI, EN GEFFEN
6	MEW	KASABIAN IMPRE COLUMNA
8	4	SNOW PATROL EYES OMN RETRON POLYBOR
7	NEW	MOTORHEAD sets of distre SPY
	NEW	MANDO DIAO OR TO DOMARY MUTE
6	11.	MUSE BLACK HOLES AND REVELATIONS HELIUM 3
10	5	SHAKIRA GRAL FISHION VOL 2 (FIC
11	3	RED HOT CHILI PEPPERS
12	6	KEANE UNDER THE INDIA SEA ISLAND
13	8.	RIHANNA A DISL LIKE WE SEP-DEF JAM
14	NEW	CHARLOTTE GAINSBOURG
18	20	PINK PINK

		RADIO AIRPLAY
PATER	151	PACHO ARPLAY INFORMATION FROM TT EUROPEAN COUNTRIES AS MONTERED AND TABULATED BY WELSEN MUSIC CONTROL BEFTEMBER 6, 200
1	2	CRAZY SMALE SMELEY CONNECTION AT LANCIC
2	1	HIPS DON'T LIE INAMA PL WYCLE JAM EPIC
3	3	UNFAITHFUL MARKA SAF GET JAM
4	5	AIN'T NO OTHER MAN
8	2	WHO KNEW
	0	I DON'T FEEL LIKE DANCIN' SOISSEN SISTEMS POLYOSE
7	8	DEJA VU BETORCE PT JANA COLLMBIA
4	8	SMILE LLY ALLIN REGRE/PAREGRADRE
0	10	LOVE DON'T LET ME GO DAND DUST'IN VIS. THE 605 EUSTO
10	4	MANEATER HELLY PUREAGO MOSILEN GENTEN
11	13	SEXYBLACK JUSTE THEOLAS JVECCHIA
12	12	ME & U CASHE ACCESSED CHICA BAD BOYATLANTIC
13	35	ROCK THIS PARTY

SALES DATA COMPILED BY Nietsen SnundScan

Billboard ALBUVIS

•		TO J	AZZ	
20	Table 1	THE PARTY IN	ARTIST THE MANUEL STATES OF THROUGHES LABEL MICHAEL BUBLE	16
-	_	64	TABLES IT'S TIME 143.8EPRISE 45946/WARRER 6803 (6:	-
2	2	2	CHRIS BOTTI LINE WITH ORCHESTINA IN EMPELIAL GUESTS COLUMBIA SOUSS-SONY MUSIC W.	
3	3	48	CHRIS BOTTI TO LOVE AGAIN THE DULYS COLUMNA 77505/508Y MUSIC &	
4	4	18	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 56324	
0	10	13	ELVIS COSTELLO & ALLEN TOUSSAINT THE BIRTH IN REVENUE NOTICE AND COMMONS &	
o	8	41.	MICHAEL BUBLE	1
7	5	101	CHRIS BOTTI WHEN I FALL IN LIDST COLLANDIA SCOTZ SOAV MUSIC IN	
0	12	103	MADELEINE PEYROUX	76
0	13	2	NANCY WILSON NAMED TO BLUE WISS AND TRANSPORTED AND	
1D	11	13	KATIE MELUA PROCESS PRESE DE MANAGO UNIVERDAL MODOWN ORDERS UNITS	Ŧ
11	7	12	DIANA ROSS But (AVIDA), MITOMR 00505A (AMI)	
12	6	15	DR. JOHN MACRIMAN BUIL SOFE SASKLOUG	
0	Ŀ	tw	KENNY GARRETT BEYEND THE MALL NOVESUCH PROSS WARRER SPOS	
0	•	ŧΨ	DAVE HOLLAND QUINTET ORIGINA MASS CARLS 2004 SONESCOT	
18	14	7	JOHN PIZZARELLI WITH THE CLAYTON-NAMILTON JAZZ ORCHESTRA BEAR MR. BINITRA TELATE 25/23	
0	Ŀ	CW	THE DIRTY DOZEN BRASS BAND WHAT BOME ON SHIPS INCTORY STOT SORT MISSIC	
0	16	40	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CAMBER HALL THE CARDES BLUE HOTE 251727- R. G.	
16	15	10	THELONIOUS MONK WITH JOHN COLTRANE THE COMPLETE 1967 BY MY RESE RECORDING BY A STATE OF THE A STATE OF THE CONTRACT OF THE CON	
19	17	3	MIKE STERN WHO LET NOT CATE DATE HE CATE DET HE CATE DATE DATE HE CATE DATE DATE DATE DATE DATE DATE DATE D	
20	16	3	PATRICIA BARBER MITHOLOGES BLUE MORE SYSSEE BLG	
21	21	12	FRANK CATALANO WORT BURNET STORT SOT	
0	24	19	VARIOUS ARTISTS LEGENDS OF JAZZ WITH RAMSEY LEWIS ENDWICASE LESSINGUA SHIFTON THE	
0	Ŀ		TOMASZ STANKO QUARTET	
24	19	32	LOUIS ARMSTRONG THE OUTSING COLLECTION FOR CONTROL CHECKS COMMISSIONE	
0	Ŀ	CW	TONY BENNETT SMARRST HITS OF THE SMS SPIN COLLEGEN SATTRESONY MASK	M.

4	5	2	SALVATORE LICITRA FOREMODER LOW SOMY CLASSICAL TREES SOMY EMS MASTERMORKS
8	8	102	ANDRE RIEU RISCHY 2010/3 7431
6	8	3	VARIOUS ARTISTS DECISION PROPERTY CONTENTS TO THE STATE OF THE STATE O
7	7	45	ANDRE RIEU NEW YEARS IN YERNA CORDIN 17572
0	13	4	VARIOUS ARTISTS MILATING REPORTS OF THE PROPERTY OF THE PROPER
	12	73	THE 5 BROWNS INIT 5 BROWNS PLA RID SEAL 66007-SOAY BMG MASTERWORKS TO
10	13	49	RENEE FLEMING MANUS DONES DECCA DOSTED URINERS AL CLASSICS GROUP
11	11	74	YO-YO MA'THE SILK ROAD ENSEMBLE SIX NO DURING BEHIND THE HIGHEST SON DURING SIX SIX SIX SON THE HIGHEST SIX
12	15	17	OAWN UPSHAW ATLANTA SYMPHONY ORCHESTRA (SPANO)
1	22	5	GUSTAVO DUDANEL BETHOMEN SYMPHOMES NO 5 & 7 DG DOGGOD URAVERSAL, CLASSICS GROUP
0	Ref	emr	JUAN DIEGO FLOREZ ENMEDITOLAND TECH DECASTRIVERSAL CLASSICS GROUP
18	14	4;	VENICE BAROOUE ORCHESTRA (MARCON)

19	11	VARIOUS ARTISTS THE INSTITUTE WIDDONG COLLECTION COM 7 80334
21	27	SOUNDTRACK MADDI POINT IN LAN 20145
23	8	GIULIANO CARMIGNOLA VENICE PAROQUE (MARCON)
nc-cetter		ANNA NETREBKO/ROLANDO VILLAZON MILITIA BILICTIONI FROM LA TRAVARIA CO SOCI DE L'ANCICOLE CALCISCE GROUP
101	atitr	JOSHUA BELL THE ESSENTIAL JESHUA MELL DOCCA COSTES/EMWORSAL CLASSICS OFFICE
٠	EM.	CONCERTO KOLN MILIAT DE COSTOS UNIVERSAL CLASSICS SIRCUP

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1	##	177	NEC CALL	ARTIST	ı
	1	1	4	FOURPLAY	
100	2	5	6	THE RIPPINGTONS	٦
-	3	3	10	WAYMAN TISDALE	٦
	4	5	10	PETER WHITE PLAYER FROM THE ALTO COLUMN A SANCE SORY MADE	٦
	8	4		THE JAZZMASTERS	٦
	8		2	LEE RITENOUR	٦
	7	7	53	HERBIE HANCOCK	٦
150	0	0	20	MINDI ABAIR	٦
- 10		10	10	MICHAEL FRANKS	i
-	10	11	32	MEMBERANDE IN FAID RICH DONA KENNY G THE ESSENTIAL BENNY & LEGACY/AMSTA 75467/FMC	٦
	0	14	47	JAMIE CULLUM	٦
-8	12	13	10	DAVID BENOIT	٦
-	12	2	15	MARION MEADOWS	٦
	0	-4		SPYRO GYRA	н
TRA .	6	18	20	WINDPED IN A DIEMIN HEADS OF 3107 KENNY G	٦
-	10	17	23	AT LAST THE DOCTO ALREA 4995TA 155/2019/06 GERALD ALBRIGHT	4
-	17	16	13	NEW REGINNACE PEAK 6540-0010080 WILL DOWNING	Н
-	19	15	43	THE BEST OF WILL DOWNING, THE MILLERWISH COLLECTION HIT-O CO. CO. CO.	4
040	16	19	27.5	WITH ONE WORD TARACA JAZZ 60005/01-6 EVERETTE HARP	-
-	0	21	10	IN THE MOMENT SHANCHES SHO BRIAN CULBERTSON	4
-8	21	12	20	ITS ON TONIGHT GIP 604525.VG	Н
		12	04	RET RELE NORT AUTHOR JAZZ 60495-01.G	4
-8	22	4	-/-	KINA MAKEM PERFORMS THE BASYFACE SONGBOOK PERCECYCLIS 5112 ROB WHITE	4
-8	9	ü		DIFFES OF A DREAM	4

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1 22	LASSIC	AL COC	reen	11-1-
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а	188	No.	STILE MPRINT & MUNICE / DISTRIBUTING CAREL	
1	1	31	ANDREA BOCELLI THE MADE SUSAN DECCA COSCIENTAVERSAL CLASSICS GROUP	
2	2	72	IL DIVO IL DIVO SHOD COLUMBIA 99943/508Y MUSIC IS	
3	3	15	ANDREA BOCELLI ANDREA PREUFS 003513/URIVERSAL CLASSICS GROUP	۱
4	4	33	IL DIVO ANCORA SICO-COLUMNIA 75914-SCRY MUSIC	
5	5	28	ANDREA BOCELLI ANDRES SIGURIUSES COSTAN ORVERSAL LATINO	
8	8	43	SOUNDTRACK PRIOR & PREJUDES DECCA 005625/LINIVERSAL CLASSICS GROUP	
D	7	25	MORMON TABERNACLE CHOIR THEN SINGS MY SOLL MORMON TABERRACLE CHOIR FRODE	
	8	70	SOUNDTRACK THE NAME OF THE STREET OF CLASSICAL SUSPECION BACK HECKSTONEOUS IN	
9	9	41	JOHN WILLIAMS, YO YO MA, ITZHAK PERLMAN MINOR OF A BERNA GOMETINGS SON LLASSES, ATTRICON MA, MATERIAGO	

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CHARTS

AURUMEGHARUS

Sales data complied from a comprehesive pool of U.S. music merchants by SoundScan, Sales data for RAB No-hop retail charts is complied by Nelser

Albums with the greatest sales gains this week

Where included, this award indicates the title Where included, this award indicates the title with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200

PRICING CONFIGURATION

CDC/Seaseta process are suggested list or equivalent prices, which are projected from wholesele prices. ¹⁸ after price undicates about norly available on busilises. CDCDVD after price indicates CDCVDC combon only available. ¹⁸ DusBloss available. ¹⁸ CDCVDC combon white indicates CDCVDC after price indicates whigh I Ps available. ¹⁸ Pricing and virty IP available is not included on all charts.

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RADIG JURPLAY SINGLES CHARTS
Complete from a national sample of data supplied by Nation Broadcast Data
Systems. Charts are revised by number of gross audience impressions, compute
d by cross-referencing exact times of singley with Arbitron listener data. The
exceptions are the Rhythmic Roy 40, Adult Top 4, Adult Consemprany, Modern Rock and Adult R&B charts, which are ranked by total detections.

 Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Sonos are removed from the Hot 100 and Hot 100 Aimley charts simulation Songs are removed them the Not 100 and Not 100 Appliys charms simultaneously. If they have been on he Not 100 are not he 200 weeks and not below 05 Organ are removed from the Not RBARHy-Hop Songs and Not RBARHy-Hop Songs have simultaneously if they have been on the Not RBARHy-Hop Songs are been sometimened to the Not RBARHY-HOP SONGS are than 20 weeks and make below 05. Songs are removed from the Play 100 and Play 100 Appliys charts are interestingly where been on the Play 100 or more than 20 weeks and rank below 05. The same service some simultaneously if they have been on the Chart Hop Frame Service 20 weeks and make below 05. The Note Note below on the Chart Hop Frame Service 20 weeks and make below to discussion as such as the Note of the Note some of the Chart Hop Note some of the Chart Hop Note some of the Chart Hop Note some ence, provided that they are not still garring enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dence Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 50 weeks and below 10.

SINGLES BALUS CHARTS
The spe selling signed compiled from a nestional sample of retail store, meas merchant, and internet sales reports collected, compiled, and provided by Nelsen SoundSean, For RRBSH-plot Singles Seale, seller data to compiled from a national aubset panel of core RRBSH-plot stores by Nelsen Soundsean

Singles with the opcreeder sales growth.

Or CD single available:
O Cigital Download available:
O DVD single available:
Vinyt Single available:
O Vinyt Single available:
O CD Mixo-Single available:

th indicates the samed HtPredictor status in that particular format based on research data provided by Promosquad. Songs are tested critine by Promosquad. using multiple listens and a ristionwide sample of carefully profiled music con-sumers. Songs are risted on a 1-5 scale; final results are based on weighted posi-tives. Songs with a score of 65 or more (75 or more for country) are judged to based on the strength of swilable music. For a complete and updated list of cur-rent songs with Hit Potential, commentary, polis and more, please visit www.hitpre

Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week

Recording Industry Assn. Of America (RIAA) certification for net shipment of

500 000 altrums (Gold). RIAA certification for put shipment Sociation accurs (God) — Involvenment for implement of 10 million units (Platinum) — RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album in while platinum level. For boxed sets, and double albure with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of decs and or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). II Certification of 400,000 units (Multi-Platino)

 RIAA certification for 500,000 peld downloads (Gold) RIAA certification for 1 million paid downloads (Ratinum), Numeral within platform symbol indicates eong/s multiplestnum level. C RIAA certification for not shipment of 500,000 singles (Gold)

 MRAI gold certification for net shapment of 25,000 units for video singles.
 RIAA gold certification for net shapment of 50,000 units for shortform or longtons videos.

RIAA plats particularly a platform certification for net shipment of 50,000 units for shortform or video straiges.

RIAA platform certification for sales of 100,000 units for video straiges. shortform or longform videos.

PVO SALES VHS SALES VIDEO REPAILS

® FINA gold contribution for rise thipment of 50,000 with or \$1 million in sales at augmented retail price. If IRAA polishnum certification for sales of 10,0000 wints or 10,00 strictly littles (1) IDMA relationsm contitionation for a minimum scale of 250 000 units or a since tibes. I lister passinum contrication for a minimum sale of 200,000 urins of dollar volume of \$18 million at retail for theatrically released programs, and of a least, 50,000 urins and \$2 million at suggested retail for non-theatrical tibes.

ALBUMS

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N	П	1	
200	3	L	
0	2	49	OANE COOK
2	1	326	THE DOORS SEEKTHA/KSYLDM 60345/SLEKTRA (TO 30)
12	2	1511	
0	11	150	SAME SIDE OF THE MIGH (APRIL) (ARGULT (18 88-10 88) EVANESCENCE SALLER BIOGUST 10083 (18 98)
V	Ë	_	TIM MCGRAW
5	4	236	
6	7	615	BOB SEGER & THE SILVER BULLET BAND GENTLE WIT CAPITOL STOLE OF GENTLE WITH CAPITOL STOLE OF GENTLE STOLE OF GENTLE O
7	9	149	JOHNNY CASH 18 BERRET HTTE: (FACY-COLUMBIA (NACHALLE) BETTE: SETTE: SETTE: (11 SETTE)
0	F	une	THE BEACH BOYS
	le l	563	TOM PETTY AND THE HEARTBREAKERS SPEATST HITE HICA TIBETS (IN 164 164 165 16)
10	8	160	THE BEACH BOYS THE VERY REST OF THE REACH BOTHS SOURCE OF ELIMINER CAPTOR, ATT TO THE REACH BOTHS SOURCE OF ELIMINER CAPTOR, ATT TO THE REACH SOURCE OF ELIMINER CAPTOR OF THE CAPTOR OF THE REACH SOURCE OF THE THE PROPERTY OF T
300	12	303	THE BEATLES
11	12	-	CREEDENCE CLEARWATER REVIVAL
12		508	
13	10	116	MICHAEL BUBLE MICHAEL BUBLE 143 REPRISE 48375 WARREN ERGS 118 985
14	13	745	AC DC
15	15	73	ORIGINAL BROADWAY CAST RECORDING WORLD DECK BASING VIN 981
10	14	95	LYNYRD SKYNYRD ALL TIME GREATEST WITE MCA. 112222-04ME (18 66 12 98)
17	13	263	BOB MARLEY AND THE WAILERS USED THE SET OF BOS MARLEY AND THE WAILERS
-66			LIBOR THE SETS OF BOSINGLES AND THE WALLESS THE CONCIDENCE CHOOKING CO SETS ON THE DEFF LEPPARD
18	17	404	
19	19	47	JOSH TURNER LONG SLACK THAM INCH MACHINELE DOOR? JUMGS (15 B)(1 B)
20	16	206	BON JOVI 00055 8040 MIROUTY 529213 UNIX 134 90 11 901
21	20	766	METALLICA METALL
22	21	654	
-22	24	125	NICKELBACK
		875	JOURNEY
24		110	
25		231	NORAH JONES COME AMAN WITH ME OLUC NOTE 20089 BLG 17 681
26	23	40	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY ENGINE LILLARY CARBOS BUTCH 1954E 95105 WALT DESKEY 17 EST
0	33	29	THE KILLERS HOT FURE ISLAND DOZNOS FOR DOZNOS
26	25	116	JACK JOHNSON ON AND DRIVER, SERVICEN STREET, REPORTED STREET, VINNING THE BRE
29	29	140	STEVIE WONDER
0	10.1		
	Ь.		JOHNNY CASH SMERT MARKER BROS A2755 (18 86-12 M) JOHNNY CASH SMERTE LEGACY COLLMBIA BRASWALLS) 64773/5/DW MUSIC (8 666 Rs)
3	٠.	1111	SAPER HTS LEGACY COLLINGIA (BASHWILLS) 66772/S/DRY MUSIC (B 68/6 Rt) LED ZEPPELIN
32	30	157	
33	32	193	U2 NE BEST DE 1680-1986 (CLAND SENENDIOLING (18 98/12 56) SOUNDTRACK
0	42	67	
35	28	179	JACK JOHNSON
3			LINKIN PARK
36		204	COLDPLAY
9			A RIGHT OF BURGO TO THE HEAD CAPITOL 40554" (18 90-11 90). KEITH URBAN
36	m	204	GOLDEN BOAD CAPITOL MASHVILLE 32000 (18 08:10 88)
30	43	154	JIMI HENORIX DIPERSE GLORO DE SEST OF JUNE HENDRE OPTIGUES HOURS HIGH THAN (18 No. 7 DE)
40	35	26	DAVID BOWIE stat of bowe cm: 41825/40600 (18 88 CD)
41	41	152	JOHNNY CASH
42	37	119	SHERYL CROW THE NET HET OF SHERYL DIGHE 45M 001521; INTERSCOTE (18 80)
0	112	_	BEYONÇE
9	20	107	
*	m	m.	
45		185	RASCAL FLATTS HELT CHECK STREET 18563ENDLCYWOOD (18 88/12 98)
46	47	435	AGGA - ORGANIST MET SCHOOL AND ALTERNATION COLOR ALL DE
47	40	82	CHRISTINA AGUILERA STUPPED FCA 66037-5AMG (18 66.12 Mg)
49	48	57	ROB ZOMBIE
49	39	58	RED HOT CHILL PEPPERS GRATEN NIT WARREST BROS 48545 (18 88)
0		****	CREATEST WITE WARMER BROSS - 485-45 (18 88) LIONEL RICHIE THE DEFINITIVE COLLECTION LANCES AL. USTOWN UTV DISH 40 YEAR 118 88)

TOP POP CATALOG: Catalog Albums are 2-year old sties that have fallen be 100 on The Bibboard 200 or re-ssues of older albums. Total Weeks column in combined weeks titls has aspeared on The Bilboard 200 and Top Pop Catalo Albums. TOP INTERNET: Reflects physical albums ordered through internet. TOP DIGITAL: Release size as a compete aroun burder unough signer services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explain © 2006. VNU Business Media, Inc. and Nelsen SoundScari, Inc. All rights.

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	No.	IGITAL			2
100	3 W W	PARTICULAR CONTRACTORS LABEL	Title		2880
1	new	BOB DYLAN	Modern Times	1	
2	1 2	OANITY KANE	Danny Kane	2	
3	REW	JESSICA SIMPSON	A Public Affair	5	
4	REW	THE ROOTS	Game Theory	9	
8	HEW	RAY LAMONTAGNE	Till The Sun Turns Black	28	
8	2 2	OUTKAST LARGE TEMAN	Idlewid (Soundtrack)	7	
7	9 15	SNOW PATROL POLYDORIABN INTERSCOPE #	Eyes Open	41	
8	6 30	THE FRAY EPIG SONY MUSIC	How To Save A Life	27	
9	16 2	OK GO CAP ROL	Oh No	515	
10	3 3	CHRISTINA AGUILERA	Back To Basics	4	
11	12 2	SOUNDTRACK	The Cheetan Girls 2	8	
12	4 4	SOUNOTRACK INT POMBA	Step Up	24	
13	HTW	PETE YORN COLUMBIA DEC DIX	Nightcrawler	50	
14	ж	METHOD MAN	4:21 The Day After	8	
15	11 24	NICKELBACK	All The Right Reasons	10	-

-	411				
MEE'E	MARKET WALLE	ARTIST	Titia	10 200 PASSING	1
1	DEN	BOB OYLAN COLOMBIA ETROP SONY MUSIC IN	Modern Times	1	
2	100	JESSICA SIMPSON	A Public After	5	
3	2 3	CHRISTINA AGUILERA	Back To Basies	4	
4	5 2	DANITY KANE PAP SOY ASSESSES	Danity Kane	2	
5	BEW	RAY LAMONTAGNE	Till The Sun Turns Black	28	
6	7 17	GNARLS BARKLEY CONNTOWN TOOMS AND AND CO	St. Elsewhere	15	ı
7	11 8	TOM PETTY AMERICAN 44705 WARRIER BROS	Highway Companion	35	
8	117	SOUNOTRACK SHOW DOS NASHVILLE BOOM	Broken Bridges	35	
9	12 16	DIXIE CHICKS CCCUMBA 80759 SOM MUSIC	Taking The Long Way	48	ı
10	10 2	OUTKAST MACC TOTAL COMMA	Idlewild (Soundtrack)	7	
11	REF	OLD CROW MEDICINE SHOW	Sig Iron World	125	
12	HEW	SPEAK THEITER WITH THE OCTUMPBUM OF DIESTRA. 5 8 HOLD 7 4042	one 30th Assessmy World flow Life	134	
13	20 17	RED HOT CHILI PEPPERS	Stadium Arcadium	35	ě
14	14 5	KIDZ BOP KIDS	Kidz 8op 10		
15	15 19	MARK KNOPFLER AND ENNYLOU HARI	NS At The Roadrunning	158	

TOP



13 10 22 BLUE OCTOBER PORTO STATE AND STATE AN

15 9 5 STONE SOUR

Oh No

Post-War

Chroma

Ninne Vol. 2

Big Iron World

Masterpiece. Nuesira Obra Maestra

HEATSEEKERS 6 6 GENERALEST OK GO

IMPARIAL EATING (15.98)

OLD CROW MEDICINE SHOW

O 21 2 M. WARD

5 2 13 CARTEL

4 1 29 RAKIM & KEN-Y

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6		Ю	P VD SALES.		۰
Ľ	,	-	VU SALES.		y William
ı	110	100	TITLE	Principal Performers	THE
1	8	w	SILENT HILL HOW PICTURES HOME ENTERFANMENT 10004 (25 No.	Radha Mitchell/Sean Bean	
2		CW.	POSEIDON www.sep.ncom.com.com.com.com.com.com.com.com.com.	Kurt Russell/Josh Lucas	T
3	1	2	RV SOMY PICTURES HOME INTERLUMENT 1 14000 (PR 60)	Robin Wilherns/Jeff Garvels	
4	2	2	SCARY MOVIE 4 GRAIG PRODUCTS 73445 (2) 90	Anna Faris/Regins Nat	1
0	Ŀ	iw.	JUST MY LUCK 2016 CM birt FOX 2235518 (29 88)	Lindsay Lohan/Chris Pine	ö
	3	3	INSIDE MAN LINGUESES STATE WORD PRINT (28 PM	Geszel Washington/Dive Owen	
7	Ŀ	w	HOUSE M.D.: SEASON TWO	Hugh Laurie Omar Epps	
	5	4	V FOR VENDETTA WASSE HOSE VESS 13660 (28 MI)	Natale Portman/Hugo Weaving	
9	1	accer	THE PERFECT MAN	Hilary Duff/Heather Locklean	
10	ŀ	CW	PHAT GIRLZ 2011- GBIT-SE FOX 2235-657 (27 58)	Monlique Kendra C. Johnson	Ď,
11	10	40	PIRATES OF THE CARIBREAN: THE CURSE OF THE SLACK PEARL WILL COME HOME ENTERTHISM NEEDED VICES HOME ENTERTHISM STATES.	Johnny Depp/Orlando Bloom	п
12	6	4	THE SHAGGY DOG	Tiro Allen/Robert Downey Jr.	
13	4	1	THE SIMPSONS: THE COMPLETE EIGHTH SEASON	Annyated	
14	Ŀ		VERONICA MARS: THE COMPLETE SECOND SEASON	Kristen Bell Percy Daggs III	
10	7	3	BRING IT ON: ALL OR NOTHING Negyte No.	on Panettiers/Solonge Knowles-Smith	ij.
16	Ŀ	w	DISNEY'S LITTLE EINSTEINS: MISSION CELEBRATION	Annuted	
17	17	14	HIGH SCHOOL MUSICAL: ENCORE EDITION	Zac Elron/Vanessa Anne Hudgens	
18	11	5	THE BENCHWARMERS SOM PICTORS SHAM (MAINTAINERS 1988) (28.98)	Rob Schneider/David Spade	D.
19	8	3	LARRY THE CABLE GUY: HEALTH INSPECTOR	Larry The Cable Guylfris Bahr	0
20	18	5	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED	Ozve Chappelle	
21	2	2	HOOT NEW LINE HOME ENTERTHINNEST WARNETS HOME WIDED 102599 (27 No.	Luke Wilson/Legan Lerman	
22	36	15	MADAGASCAR EPERAMONIC HOME (HTERSTAMMENT 64564 10.98)	Anmated	
23	F	inc	THE 40 YEAR-OLD VIRGIN (UNRATED VERSION) WAS HOME YORD INC. SHIPPERSAL STUDIES HOME YORD 2670G OR 500.	Steve Carel/Catherine Keener	
24	16	6	SHE'S THE MAN PARAMOGN HOME EXISTRAMENT 117804 [29-94]	Amanda Byres/Channing Tatum	
28	20	15	GREY'S ANATOMY: SEASON ONE	Ellen Pompeo/Patrick Gempsey	

-11	na He	DVD SALES
1	HEW PAR	HOUSE M.D.: SEASON TWO
2	1 2	THE SIMPSONS: THE COMPLETE EIGHTH SEASON
3	HEW	VERCINICA MARS. THE COMPLETE SECOND SEASON
4	HEW	DISNEY'S LITTLE EINSTEINS MISSION CELEBRATION
8	4 14	NIGH SCHOOL MUSICAL: ENCORE EDITION EASIER VISTA HOME (NT (MANUSEL) 45543 (75.00)
	5 5	CHAPTELLES SHOW THE LOST EPISODES UNCENSIONED
7	10 20	GREY'S ANATOMY: SEASON ONE
	2 2	ROME: THE COMPLETE FIRST SEASON HIS HOME VIDEO \$2440 179 561
9	7 8	PRISON BREAK: SEASON ONE
10	9 8	HOUSE M.D.: SEASON ONE
11	3 2	FULL HOUSE: THE COMPLETE FOURTH SEASON
12	HEW	SESAME STREET: ELMO'S POTTY TIME
13	6 3	LAGUNA BEACH: THE COMPLETE SECOND SEASON
14	11 12	THE OFFICE: SEASON ONE
18	17 10	TOM AND JERRY'S OREATEST CHASES
18	60-EXTE	ENTOURAGE: THE COMPLETE FIRST SEASON
17	ECH	ELIZABETH I HID HOME VIOLO, WARRIER HOME VEDEO 82025 129 881
16	HW	INVASION: THE COMPLETE SERIES
19	SI-CHTSY	ENTOURAGE THE COMPLETE SECOND SEASON
20	SO-CETTLY	LITTLE EINSTEINS: TEAM UP FOR ADVENTURE
21	12 2	OORA THE EXPLORER: WE'RE A TEAM
100	100	THE THEFT HER OF THOSE A COOPY THAT IS ONED THE THETTON

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ELTON'S INTIMATE EVENING

Elton John offered up the world premiere of material from his new allown. The Capitain and the Kid. "Sept. 6 at New York's intimate Rose Hall, with proceeds from the 51,000 citickes to benefit the Elton John AlD Foundation. John and his crack band played the new set in sequence, and the artist took time to explain each fit is 10 elongs. Thermatically, the Dirt Corboy' left off, chronicing the upward-downs of John and his longitude monograviting autine. Enteried Tapoin.

The opener, "Postcade From Richard Nison," describes the pair's first tip to lox Angeles, while "Wouldn't Have You Ary Other Way (NYG)' is "a love song to the city of New York," according to John. He added that "Blues Never Rich Aways" is "probably one of the best wocals I've ever done on an album." A particular highlight was the single "The Bridge," which is steadily climbling the Hard Adult Contemporary Songs chart.

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KNOWLES SISTERS ON THE MOVE

Beyoncé is stifting her music publishing from ASCAP to BMI, where she will work with executive YP/head of urban music Big Jon Platt. Knowles' manager/father Mathew broke the news during the "Tim With the Brand" panel at Billiboard's RB6/Hje-Hpo Cnofference & Awards in Atlanta. Beyoncé is credited as a co-writer on a number of her hits, including her letest smash. "Odd hu ur."

Matthew Knowles also said his younger daughter, Solange, will be the face of Beyonch's new junior clothing line, Derson, which will launch in October. He noted that Beyonch, often decked out in a \$500 pair of Jeans, is no longer the right sookesmodel for a clothing line aimed at younger ladies.

FACE DANCE

The Faces haven't played together in more than 30 years, but vocalist Rod Stewart says he would not rule out reforming the still-influential group for a special occasion. "It'd be great to put the band together for charity [or] a one-off-event," he tells Tack, adding that the group's surviving members—guitarist Ronnie Wood, keyboardist Ian McLanan add drumwer Kenney Iones—are open to be idea, too.

"Ronnie is always up for it. So's Ian and Kenney. We'd just need to find ourselves a bass player," he said, referring to Ronnie Lane, who died in 1997 due to complications from multiple sclerosis. For now, Stewart is focused on his next album, "Still the Same... Great Rock Classics of Our Time," due Cot. 12 via 1.

JEAN GENIE

Just at the Black Eyed Pear Freign launches her slob carees with the lair high cannot highly and abund mit Black Eyed. The artist is about to runveil a line of jeans she tells Track is line. "The care is the artist is about to runveil a line of jeans she tells Track is line." The called Blender high representation of the care in the care of the artists is not to be a low. The care of the artists is not to be a low. The care of the artists is not to be all the artists of the artists. I wanted the bustons to be all the artists of the artists is the latest the pole capital to make a force yield pears of the artists. I wanted the pole capital to make a force yield pears of the artists is the latest the pole capital to make a force yield pears of the Wayner's Apple Bottom, Bobby Velentino's Bobby Velenam and Li Wayner's Warn.

NCORE

Cheryl Lynn's 1978 crossover hir "Got to Be Real" still gets gletny of play—il currently provides the musical backrops to a Clairot hair color commercial. Now Track hears that the claim's singer will make a rare statestide appearance. Nov. 16 when she performs with friends (numored to be David Forter, David Paick, Ney Parket; r. and jimmy jam 8, Terry Lewisj at the Black AIDS Instituté's annual Heroes in the Struggle-event at the Director Guild of America in to Ara, geles. This buffs will recall that Lynn was an early TV talent-show winner when she appeared on The Goog Show.

SLIM & HIS BLUE BOYZ According to Track correspondents who were backstage

at the recent MTV Video Music Awards, Houston rapper Silm Thug is working on the follow-up to his Geffen debut, "Already Platinum", He's also collaborating with his rap group, Boyz N Blue, on an independent album, "Serve and Collect," that will arrive via his Boss Hogg Outlawz label.

TAKE THE BULL BY THE HORNS

Originally due in June. Pitholl's sophomore album *IE Market' will now arroce. 17 is '17 I' he album is gona beilike a roller-coaster ride." The rapper tells Track. "I've got different types of records on there—Afro-Cuban records. Cuban records, darechall and political records. It's basically trying to show Pitholl's versatility. Pointing to his T-shirt bearing Cuban dictator i'Affe Cleart's name, he promise, 'I got one record talking about our friend right here. Hopfeiligh be's outsa here."

FASHION ROCKS

Executive TURNTABLE

RECORD COMPANIES: Universal Motown Records Group in New York names Frank Arigo director of sales and marketing. He was West Coast sales manager.

PUBLISHING: ASCAP in New York promotes Lauren lossa to senior VP of marketing. She was VP of marketing. Universal Music Publishing Group Latin America in Miami appoints Eddie Fernandez to senior VP. He was VP for Latin America at Sony/ATV Music Publishing.

Ten Ten Music Group in Nashville names Ronnie Brown VP of creative. He was creative director.

MEDIA: MTV Networks Latin America promotes John Mafoutsis to senior VP of ad sales. He was VP of international marketing partnerships.



RELATED FIELDS: CenterStaging in Burbank, Calif., names Paul "Schmidi" Schmidman COO. He was senior VP of executive corporate relations at AOL.

Send submissions to exec@billboard.com.

GOODWORKS

MARLEY TRIBUTES DOUBLE AS AFRICAN FUND-RAISERS

The 2007 Africa Unite festivities will take place in three South African cities next February and include three benefit concerts celebrating the life and work of Bob Marley, spearheaded by his widow, Rita. They include a star-studded Feb. 7 show in Durban and additional events in Johannesburg (Feb. 17)

and Cape Town (Feb. 24). Proceeds will benefit a variety of initiatives aimed at encouraging peace, education and empowerment for youth in Africa.

In addition, Africa Unite has teamed with the Emerging Leadership Programme, which grooms young leaders to help foster global peace, and the Shanduka Foundation's Adopt-a-School Programme, which aims to improve the quality of education in the region.

JOSHUA TREE GIVES BACK Organizers will donate 100% of the proceeds from Califor-

nia's Joshua Tree Music Festival to local organizations affected by severe fires that ravaged the area in July. The event will be held Oct. 21-22 at the Joshua Tree Lake Campground and Feature performances by Dave Alvin & the Guilty Men, Railroad Earth, the Ditty Bops, Tim Easton and Anne McCue, among others.

BROWN ON THE TOWN

Chris Brown will headline a Dec. J concert in Las Vegas as a part of the annual Gift of Hope charity fund-raising weekend in Las Vegas, benefitting the Leukemia & Lymphona Society. The event also boasts celebriy god and poker tournaments, a soccer clinic and a performance by actor Dennis Quaids band the Sharks. For more information, contact the Southern Nevada chapter of the Leukemia & Lymphoma Society at 702-436-4220.

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T.J. Martell Foundation

Leukemia, Cancer and AIDS Research

31ST ANNUAL HUMANITARIAN AWARDS GALA

TUESDAY, OCTOBER 10, 2006 At the Marriott Marquis 1535 Broadway, New York City

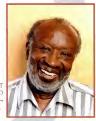


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TRAVIS TRITT

"This guy has got his own sound and he's got great range. He doesn't holler. See that's another thing I like about him.He sings the notes and he writes great stuff."

"Johnny Cash loved this man's voice."
- JOHNNY CASH MEMORIAL TRIBUTE:

A Complete of Friends And Family: Hosted By TIM ROBBINS

Q MANAGEMENT

Category 5

"Travis Tritt - I had no idea. I knew you were a great singer/songwriter but until we got into the studio recently and started working together, I didn't realize how great you really were. I can't wait for the whole world to hear what I heard, a truly amazing talent." Your good friend RANDY JACKSON